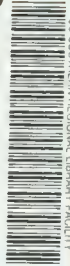


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and

The Cincinnati
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Building



Richardson's Letter Seal

THE CINCINNATI
ASTRONOMICAL SOCIETY

1914

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By DELISLE STEWART, President.

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ILLUSTRATED WITH NUMEROUS PHOTOGRAPHS.

Dedicated to the Re-Erection of the Richardson Arches



Design of Observatory, by Garber & Woodward, Architects.

Announcement: The purposes of this Booklet are

To Provide for the re-erection of the great Window Arches and other valuable parts of the former Chamber of Commerce Building the crowning specimen of Henry Hobson Richardson's Romanesque style of Architecture, and for so many years the pride and admiration of its owners, its occupants and all residents of Cincinnati.

To Provide also, that these beautiful Arches shall form the walls of such Astronomical and Astrophysical Observatory and Home of the Society as is now required to carry out the specific purposes of its organization and of its Articles of Incorporation, namely:

"Promoting the study of astronomy and the allied sciences; the advancement of knowledge in related lines of research; the establishing and maintaining of astronomical and astrophysical instruments, equipments, real estate and buildings in the city of Cincinnati or its vicinity; and for the purpose of securing and administering trust funds for the permanent endowment of the astronomical and astrophysical researches of the Society and its members."

To Provide further, for the securing the complete equipment of powerful Photographic Telescopes, Spectroscopes, and all modern aids to scientific celestial research, for this Observatory.

To Provide finally, the Permanent Endowment Fund, the income from which shall supplement the General Expense Fund, so that the Society may conduct its popular astronomical work and its scientific researches upon such ample, solid financial basis, as the leading American Observatories possess, a basis, worthy also of the historic astronomical interest of over seventy years on the part of citizens of our City, and in keeping with the new life, wide-spread interest and wonderful progress of the last few decades in the ennobling study of the Heavens.

THE CINCINNATI ASTRONOMICAL SOCIETY.

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EXPRESSION OF APPRECIATION.

To the Union Central Life Insurance Co., purchasers of the Chamber of Commerce site, and to Henry Harig & Co., contractors for the removal of the walls, the Astronomical Society is indebted for the gift of the granite arches and valuable wall material, for its careful handling from the walls, and for hauling and loading the same on the flat-cars at the Plum Street yards at their own expense.

To the President of the Chamber, Mr. Walter A. Draper, to the Municipal Art Society, thru its late lamented President, Mr. William Watts Taylor, and its other officers, to Mr. G. H. Gest, Director of the Art Museum, and especially to Messrs. Garber & Woodward, architects, who after months of effort and repeated conferences with these other officials finally secured the preservation of this choicest specimen of architecture, we wish here to express our full appreciation.

To the Cincinnati Frog & Switch Co., who have allowed the Society the free use of a large storage lot, we have been and still remain under deep obligation.

To the Donors, more than four hundred in number, who with the Municipal Art Society met the total cost of the freight and handling of the granite, and have joined in the later parts of our plans, we also express our indebtedness. Without their timely interest and assistance, the saving of the Richardson arches would have been out of the question.

To Mr. A. O. Elzner, pupil of Richardson and Cincinnati architect, to Mr. Charles B. Murray, Superintendent, and Mr. George S. Bradbury, Chief Clerk of the Chamber for so many years, whose life-long association with and deep affection for the old building have added interest and historical value to important sections of this booklet, the Society can but express its great obligations. Mr. Robert J. H. Archibale, Doorkeeper and Custodian of Exchange, has aided us effectively in the search for photographs. Former Presidents and many members have furthered our plans for the preservation and later restoration of the arches of their old home.

We wish to thank all Officials of the Chamber of Commerce and Business Men's Club for their assistance and co-operation in the preparation of this Booklet.

Houghton Mifflin and Company, Boston, very gladly granted permission to reproduce the Portrait of the Architect and other illustrations, from Mrs. Van Rensselaer's "Richardson and His Works," from which also the material for the biographical sketch is largely drawn. "The American Architect" of New York has also allowed the use of several illustrations of his buildings from their Monographs as well as one showing the Exchange floor in 1890. Our thanks are due to both of these Publishers.

We are indebted to Mr. A. O. Kraemer, Rombach & Groene, and Mr. Wm. R. Biddle, and others, for many photographs of historic interest, and to Garber & Woodward, architects, for designs of the future Observatory. Special mention should be made of the Cincinnati Process Engraving Co. for their extreme care in preparing the half-tones, of The Chatfield & Woods Co., as dealers in fine papers, and of The Sullivan Printing Works Co. for valued assistance in publishing this Booklet.

THE CINCINNATI ASTRONOMICAL SOCIETY.

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CINCINNATI, June 9, 1914.

TO WHOM IT MAY CONCERN:

The Board of Directors of the Cincinnati Chamber of Commerce and Merchants' Exchange, at a meeting held on June 2, 1914, passed the following resolution:

WHEREAS, in former years the Chamber of Commerce caused the Masterpiece of Richardson's Romanesque Architecture to be erected as its Commercial Home, and the same remained a prominent and beautiful adornment of our City, the pride of our members and of all our citizens, until its untimely destruction; and

WHEREAS, the Cincinnati Astronomical Society has saved the great outer arches of this former Chamber of Commerce Building, and now undertakes to re-erect them, virtually unchanged, as the walls of a building for scientific purposes; therefore be it

RESOLVED, That the Board of Directors hereby expresses its hearty approval of a plan, which involves the preservation, in the permanent form which they deserve, of the most striking architectural features of the building.


EXECUTIVE SECRETARY.

How Richardson Developed His Romanesque Style of Architecture.

BY DELISLE STEWART.

When, in December, 1884, after years of waiting and careful financial planning, the Chamber of Commerce of Cincinnati was ready to receive designs for its new commercial home, one of the architects who was asked to submit competitive drawings for the proposed structure was H. H. Richardson, of Boston. When all the designs were displayed and compared, Richardson's was accepted. It is proper, in beginning the account and history of this building, to take up briefly the life and career of this man, to whom the Chamber, through its Real Estate Committee, entrusted the complete planning of its permanent home.

On September 29, 1838, a son was born to Henry Dickerson Richardson and Catherine Caroline Priestley Richardson, at Priestley's plantation, St. James Parish, Louisiana. This was Henry Hobson Richardson. Pure English blood flowed in the veins of both parents. The father, coming to New Orleans from Port Royal, Bermuda, at the age of sixteen, entered into business as a cotton merchant with the firm of Hobson and Company. The mother was a granddaughter of the famous Doctor Joseph Priestley, the discoverer of oxygen, who, a refugee from a mob in Birmingham, England, fled, after the burning of his house and laboratory, to France in 1791, and later settled in Pennsylvania. His son, William Priestley, moving from Pennsylvania to Louisiana in 1801, engaged in the raising of sugar-cane and became wealthy, worth several hundred thousand dollars; William's daughter, Catherine Caroline, born at the Priestley Plantation, married Henry Dickerson Richardson, and was at the plantation when their first son, Henry Hobson, our future architect, was born, in 1838.

About a year later, in 1839 Cincinnati saw the organization of its Chamber of Commerce: for in the *Cincinnati Daily Gazette* of October 14, 1839, was printed the call, signed by seventy-six business men and firms, for a meeting of the merchants to be held in the hall of the Young Men's Mercantile Library Association Tuesday evening, October 15th; on that evening and at an adjourned meeting on the following Tuesday evening, October 22nd, the Chamber of Commerce and Board of Trade was organized.

Boyhood and Education.

The Richardson family lived in New Orleans, and Henry's boyhood was spent there; at seven years he attended a public school for a few months, but after that was sent to the private school of Mr. George Blackman, where his systematic education was carried on until a year after his father's death in 1854.

A special early aptitude for drawing led his father to place him under the best drawing master in the city; his exceptional ability in mathematics was a delight to his instructors and prophetic of the future.

We may picture this Louisiana household, of recognized worth, honored in the community and of ample means, combining the business outlook of the cotton merchant of New Orleans, with a close touch on the affairs of great sugar plantations forty miles or so west of the city, where summer-time and winter holidays were spent. Four children, Henry, William, a younger brother, and two sisters, grew up in this home of culture and abundance. Henry was a healthy, happy lad, fond of outdoor life, excelling in the sports, later becoming a good horseman and an expert at the foils; he loved music, playing the flute, enjoyed the society of ladies, and was particularly neat and tasteful in his dress.

An army life was in prospect at first and a cadetship at West Point sought, but an impediment in his speech rendered him unfit for military service. Instead, a year was spent at the University of Louisiana, and he then went to Cambridge, Mass., to prepare for Harvard under a private tutor. Altho ahead in mathematics and fluent in French, he was back in the classics, which delayed his entrance; he matriculated with the class of '59. His college life was not unusual; he did good average work, excelling notably in mathematics. Fellow-students recall him as unusually handsome, of genial, social nature, fond of fine clothes, making friends readily and loyal to them, energetic and gay.

Architecture was his choice as a profession; when he so decided is not known, tho he inclined toward civil engineering on leaving his Southern home for college. In his senior year he was pleased to learn that his step-father had decided to send him to Europe for a short time to study architecture; right after commencement he set sail with two classmates for a summer's travel in England, Scotland and Ireland, and by early fall was in Paris preparing for entrance to the Ecole des Beaux Arts.

Studies and Life in Paris, 1859-65.

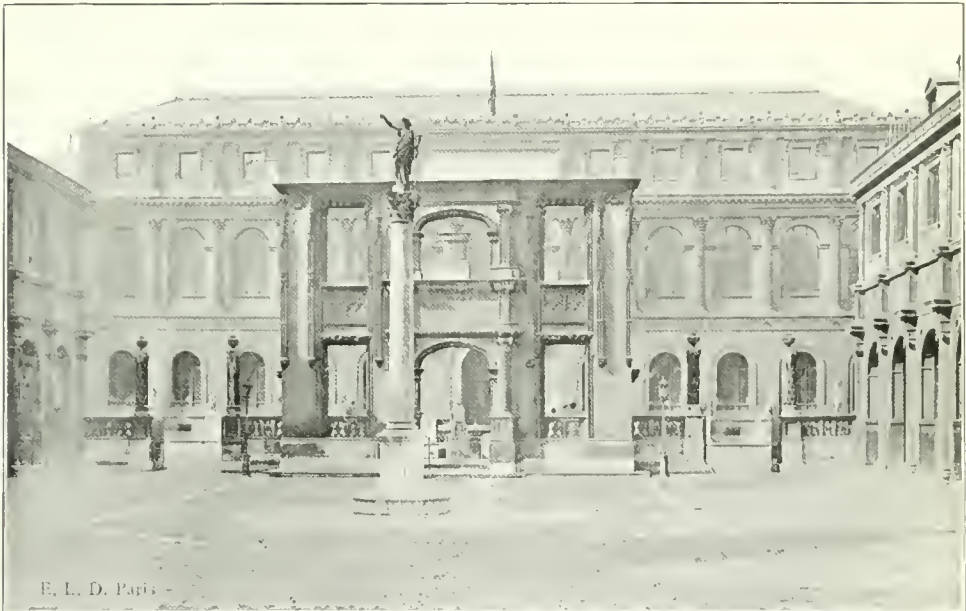
Entrance to this school is by rigid oral examination; candidates must be presented or vouched for by some one of the commissioned artists whose studios or ateliers are within or close by the school. Richardson joined the atelier of M. Andre and almost immediately tried the entrance examinations; passing in some subjects, but failing in the stiff questions of descriptive geometry, his entrance was delayed until the next fall. Steady preparatory work occupied him all this time; of the one hundred and twenty candidates sixty only were accepted, and he was eighteenth in rank among these. The examinations were public, entirely in French, and lasted a full month.

The school is so organized that all the students attend the various general lectures covering the theoretical subjects; but the practical work is done at the ateliers. Subjects are announced in the main competition room of the school, but are studied and elaborated in the various ateliers, whose members compete among themselves; and then the designs from all the ateliers are shown in general competition in the exhibition galleries of the school. So a double rivalry is excited—each student against those in the same studio; each studio against all the rest, to bring prizes and honors to their group, to their instructor and patron. Self is here forgotten and a generous helping hand given wherever it will count for success. Into such a strenuous, boisterous, rough-and-tumble, yet cheerful and fraternal life Richardson entered in the atelier of M. Andre; his choice of architecture as a profession was a serious

one, and he devoted himself to it most earnestly. Money coming in regular remittances from New Orleans allowed him to live with ease and put all his efforts into his studies.

Civil War; No Remittances; Self-Support.

The outbreak of the Civil War in America brought about a complete reversal of fortune; remittances became irregular, then ceased entirely. More modest quarters were taken and every sacrifice made to continue his studies. A brief trip to Boston in 1861, with the protests of his many friends against his going South, and no architectural work in sight in the North, caused him to return to Paris early in 1862; encouraged, also, by the family of Miss Hayden, to whom he had become engaged during his college course, he was re-



[Courtesy of A. Lincoln Feckheimer.]

School of Fine Arts, Paris. *Ecole des Beaux Arts*. Founded in 1648; nationally recognized in 1793. Reorganized under present name in 1815.

solved to continue his education at the *École des Beaux Arts* at whatever sacrifice, to support himself by draughtsman's work in architects' offices, yet retain his connection with M. Andre's atelier and its contests as closely as possible. Thru this teacher Richardson secured a position with M. Labrouste, one of the chief government architects, under whom he designed a very important Hospital for Incurables, with accommodations for 2,000 patients, at a total cost of \$2,000,000. This designing was his day work at Labrouste's house, and as best he could he studied and worked evenings with his fellows at the studio. Two or three times a week he sought instruction in painting at the studio of M. Leperre to complete that side of his artistic education. That he met all expectations in this outside employment is certain, as he took part in very responsible construction work, that of various railroad stations under Hittorf, as well as the designing of the Legislative Hall, residence for the Emperor and a palace for the Governor of Algiers. By this stress of doubled effort, by this practical training, was laid the foundation of future success; a maturity of mind, an enthusiasm for and devotion to his profession, grew upon him, which in his former care-free circumstances were unknown.

The siege of New Orleans, where his mother and sisters were, weighed very heavily upon him, tho he was powerless to aid them in any way; his mother in her letters begged him to stay in Paris and continue his studies.

Three years and a half of this intense struggle for his education and to meet his expenses brought him to the time for his return home, in October, 1865. Instead of a brief six or eight months of study which his stepfather's letter mentioned in 1859, Richardson spent six and a half years in preparation.

"A Chance" in America.

The North, and New York rather than Boston, was his choice as a starting point. Here he sought work; his fine library gathered at college and in the early Paris days had already been sold, and he was without money. A brief partnership with a Brooklyn builder was dissolved after a few weeks; with his few books he occupied a small back parlor in a private home, working on such designing as he found to do. News of his mother's death came at this trying time; fellow artists befriended him; thru it all he was confident of his ability to succeed when the chance should come.

A classmate, Mr. Rumrill, obtained permission for him to submit designs, along with several well-known architects, for a Unitarian Church to be built at Springfield, Mass. Much opposition arose in the building committee over entrusting such important work to an untried man—one with no independent practice, no special training in church designing, and no American practical knowledge of building. Nevertheless the intrinsic merits of his plans carried the day; he himself was in Springfield, and in his impatience to learn the committee's decision, was awaiting it in an outer room. When it was told him he burst into tears and exclaimed, "That is all I wanted—a chance."

And a chance was all he needed. Almost immediately he was commissioned to build the Boston and Albany Railroad Station at Springfield and shortly after the Grace Episcopal Church, West Medford, Mass. In January, 1867, he married Miss Hayden and they resided at Clifton, Staten Island.

While at work on these first three commissions he occupied a room in the offices of Mr. Littell, architect, in Trinity Building, on Broadway. In October, 1867, he entered into partnership with Mr. Charles Gambrill, an architect of well-established reputation, with offices at 6 Hanover Street and later at 57 Broadway. In just two years he had reached self-support, being then twenty-nine years of age. His partner was especially helpful in business experience and practice, yet the artistic and creative talent of Richardson was not hampered by this association; for eleven years the firm name of Gambrill & Richardson was employed.

First Traces of a New Style.

"It would not cost me a bit of trouble to build French buildings that would reach from here to Philadelphia, but that is not what I want to do," was his frequent remark in these earliest New York days. Completely familiar with the French styles tho he was, his bold and self-reliant nature chose rather to work out some style peculiarly and vitally American. Not all at once, but step by step, were found the forms and materials for his use.

Altho we may pick out the bold use of rock-faced granite in the Boston and Albany Railroad Station at Springfield as a hint of that feeling for "bigness" so characteristic later; or cite the novel use of boulders in the walls of the West Medford Episcopal Church as a proof of his artistic ability; or see in the Agawam Bank of Springfield a foretelling of his later use of round

arches; or in the Worcester High School, with its many colors of brick and tile and slate, a reflection of Richardson's love of color and decoration; yet it is not until we come to his Brattle Square Church tower (now First Baptist Church), Boston, that we realize the direction of his progress.

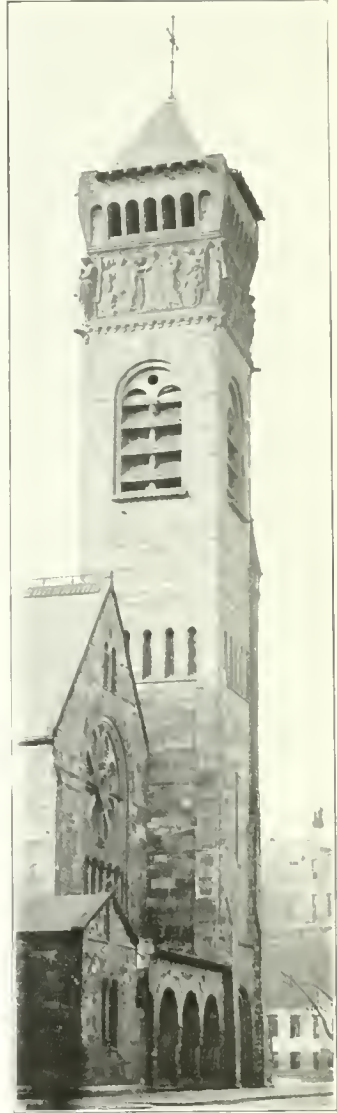
Brattle Street Tower

In the tower of this church, commissioned in July, 1870, we find Richardson's first approach to Romanesque work. This square, lofty tower, resembling an Italian campanile in outline, rests upon four piers, supporting four great round-arches; with slightly accentuated corners, and broken only by a few narrow window openings, the tower rises well beyond the gable of the church to very large belfry windows, also round-arched; next a slightly projecting cornice, then a frieze of sculptured figures round the four sides; a line of small arches, seven to a side; a little space of solid wall, and, over all, the roof cornice, sloping roof and tall finial. The ornamental frieze, after models by Bartholdi in Paris, was a happy idea of Richardson's, and was carved by Italian workmen after the stones were in place. The joyous *Wedding* service, at the moment of the placing of the ring, shows in the photograph. The parents bringing their infant for *Baptism*, boys and girls receiving the *Communion*, the peaceful *Death* of the aged grandfather, are shown in the other three panels. Their material is a light colored stone, and the angel's trumpets are gilded. The roof is of red tiles. The tower and church are built of a warm yellow-tinted pudding-stone which is streaked with darker iron-stains that relieve monotony and accent the trimmings. The whole color effect is both rich and animated.

An arcade of round arches forms a vestibule adjoining the ground floor of the tower; the large church windows are round-arched, too, making not less than five separate uses of the round arch in the one building.

Besides its importance as the first work showing Richardson's use of Romanesque forms, this tower has always been a favorite with the people of Boston: beautiful and impressive of itself, a charm is added in the sculptured frieze.

In the Hamden County Court House, at Springfield, Mass., several Romanesque features were employed—the loggia, a balcony, the cornice pierced as in some Tuscan fortified palace, forked battlements and, with especially good effect, a strong batter or slope to foundation courses in the rear. These new features were favorably commented upon, and as a whole the Court House made a deep impression.



Old Brattle Street Church Tower

Now First Baptist Church, Boston,
Commonwealth Ave., Clarendon St.
Gained in competition 1870.

In the North Church, his fourth Springfield building, begun in June, 1872, the Romanesque spirit speaks even more strongly. Severe simplicity was prescribed from the funds available, so that elaborate ornamentation is lacking. The round arch is everywhere used—in main windows, roof dormer, tower openings, doorways and long open vestibule. The tower changes very neatly from square to octagonal for the spire; a small round turret attaches itself to the one free corner of the tower and ends in a secondary spire. Red Longmeadow sandstone gives color to the church and spire as well.

Trinity Church. Boston

The Brattle Street Church Tower, with its sculptured frieze, had been so admired and appreciated by the Boston public that when Trinity parish concluded to move from its historic Summer Street site to Copley Square, Richardson was selected as one of the architects to submit designs for the proposed new edifice. A number of the most distinguished architects of the country were invited to compete.



[Courtesy of Houghton, Mifflin & Co.]

Trinity Church from the Southeast, near Copley Square, Boston. The Chapel. Brattle Street
 Designs accepted in 1872. Completed and consecrated February, 1877. Church Tower.
 Yellowish-gray granite ashler, trimmed with red Longmeadow sandstone.
 Tower roof red-tiled. Lower roofs gray slate.

The unusual size and costliness of the new Trinity, the conspicuous site which had been chosen, and the fame of its pastor, Rev. Phillips Brooks, all heightened Richardson's appreciation of this opportunity; his designs, prepared with the utmost care, embodied to a very great extent the Romanesque spirit, and used with particular advantage the irregular form of the building lot. Their acceptance in July, 1872, was a marked professional victory for a young man with but five years' practice.

The triangular lot, bounded by three streets, called for a different design than the usual long nave and dominant entrance-front: instead, a more compact ground-plan, a pyramidal mass, a tower equally conspicuous from all points of view, were plainly to be desired. The southern Romanesque type

which Richardson had been gradually making his own—as we have seen, supplied the very design required; so very skillfully were the different needs met that Trinity looks as if the situation had been chosen expressly that it might show up to the best advantage.

In the cities of Auvergne, in Central France, during the Eleventh century, the central tower had been so developed in size as to become, as it were, the main church, presenting the general outline of a pyramid, the apse, transepts, nave and chapels forming the base to the obelisk of the tower. In meeting the requirement of a tower equally prominent from three sides and thus central over the body of the church, the Auvergnese plan was adopted. The tower was made the prominent feature and the other parts grouped about it as the central mass.



(Courtesy of Houghton, Mifflin & Co.)

Interior of Trinity Church, looking eastward. Frescoes and all wall decorations by John LaFarge. Woodwork in black walnut.

The Back Bay district is filled ground, and the preparation of this lot before any of the stone foundation could be laid, called for the driving of piles thru thirty feet of gravel fill and a quantity of alluvium, down into the solid stratum of clay. Forty-five hundred piles were driven to permanently support the foundations. Two thousand of these were driven into the space ninety feet square, under the center of the church, reserved for the tower foundation piers. Concrete was filled in between the tops of the piles to a depth of two feet, preventing any lateral motion. On stopping the drainage pumps four feet of tide water covered the piles, so the timbers ought to last indefinitely.

In October, 1873, the contract was made with Norcross Brothers, Worcester, Mass., for the masonry and carpenter work, and steady progress was made from that date under the constant testing and experimentation of Richardson. New quarries were opened to get a granite of the correct color and free from seams in even the largest blocks. By the close of 1874 the great granite pyramids, thirty-five feet square at the base, seven feet square at the top, and seventeen feet high, for the foundations of the four corner piers of the central tower, were finished. Four high derricks, also resting on these bases, were in place until the last stone of the tower was laid in July, 1876. The roofs were soon put on and the interior work pushed to completion.

An incident of that time, recalled just lately by Mr. O. W. Norcross, illustrates one phase of the architect's nature. During the erection one of the most prominent men of Boston, who was a member of the building committee, accused Mr. Richardson of changing his mind during the progress of the building. Richardson replied: "Certainly; I will change my mind every five minutes for a better thing. That is what you are paying me for."

Constantly Improving His Designs.

Richardson kept working over his ideas and designs, and the original drawings would hardly be recognized in the completed building. In the central tower perhaps the greatest variations are found. Its first design had never really pleased him, and he kept studying over its form without finding a satisfactory solution. One day while ill in bed he was looking over some photographs sent him by his friend La Farge, for possible suggestions. The instant he saw the tower of the old cathedral at Salamanca he exclaimed, "This is what we want." That gave him the idea, and within a short time the final designs were in the hands of the contractors. Only by such incessant, painstaking revision of design, and by the rejection and rebuilding of unsatisfactory parts until they came up to his ideals, was the success of Trinity secured.

The compact ground-plan, altho not new in America, had been untried in so large a church. Trinity showed that great architectural beauty and right ecclesiastic effect could be secured by its use, quite as well as with the "long-drawn aisle." In extreme length, west to east, it measures one hundred and sixty feet; across the transepts one hundred and twenty feet; from center to center of the four great piers fifty-two feet. It has seats for fifteen hundred people. From the ground line to the highest stone in the building is one hundred and fifty feet, and to the topmost point of the finial is two hundred and eleven feet.

A Color Church.

To the impression of pleasing massiveness and grandeur in proportions is added the element of contrasting colors. Yellowish-gray Dedham granite laid up in rock-faced ashler contrasts well with the reddish-brown Longmeadow freestone for trimmings and cut-stone work. Surface decorations of alternating squares and other geometric figures in dark and light stone, like the mosaic work of earlier centuries, enliven some parts of the walls. The gray slate of the lower roofs is relieved by red terra-cotta trimmings, and the tower roof is covered with semi-glazed red Akron tiles. All these colors harmonize and give brightness and life to the exterior. The panel of oak leaves and acorns, near the western entrance, gives an idea of the naturalness of the

stone-carvers' work in enriching the exterior. Evans & Tombs, Boston, were much encouraged and brought out as modelers and carvers in wood and stone by Richardson.

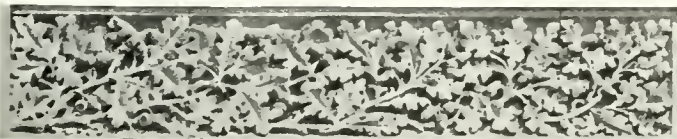
Several panels of fish and flowers, painted by John La Farge, were exhibited in 1865, and so admired by Richardson that he exacted from the artist a promise to do decorative work for him in the first important building at his disposal. In 1876 La Farge was called on to redeem his promise and undertook not only to design the interior decorations and supervise the work, but made himself responsible for all expenditures, purchasing the colors and employing all assistants. Shortness of time and lack of funds allowed only the tower and side-walls to be adorned with figures, while the vaulted ceilings and other parts were plain tinted. With the large unbroken wall spaces at his disposal, with complete freedom from classical restraints, with true artistic enthusiasm and great self-devotion, it is not strange that the frescoes produced a decided impression with the public and were thought to be unsurpassed in this country at that date. The prevailing color of the interior walls was red, while the four great piers were a dark bronze-green, with gilded capitals and bases. Oriental decorations of many colors in geometric designs fill ceiling spaces and form borders about the windows and the numerous arches. Inside as well as outside Trinity deserves the name given it by its architect—"A Color Church."

The completed Trinity expresses clearly and properly its religious purpose, with an aspect of dignity and sturdy masculine strength. The whole structure shows a vital unity and balance in emphasis—the tower does not crush out the lower roofs but dignifies them. To the beauty of its form is added the pronounced yet harmonious effect of contrasting colors. From each direction the eye sees a different picture, a varied setting for the one central tower; there is no monotony in the rough-hewn surfaces, every hour their lights and shadows differ; a closer look shows details of moderate ornamentation, elegant and appropriate. However or whenever one might come upon such a building, it would impress and please him.

On his return from Paris his brother had said he would give him five years to stand at the head of his profession. In about that time he had gained the commission to build Trinity Church in competition with the leading architects of the country. So his brother's expectation was almost literally fulfilled.

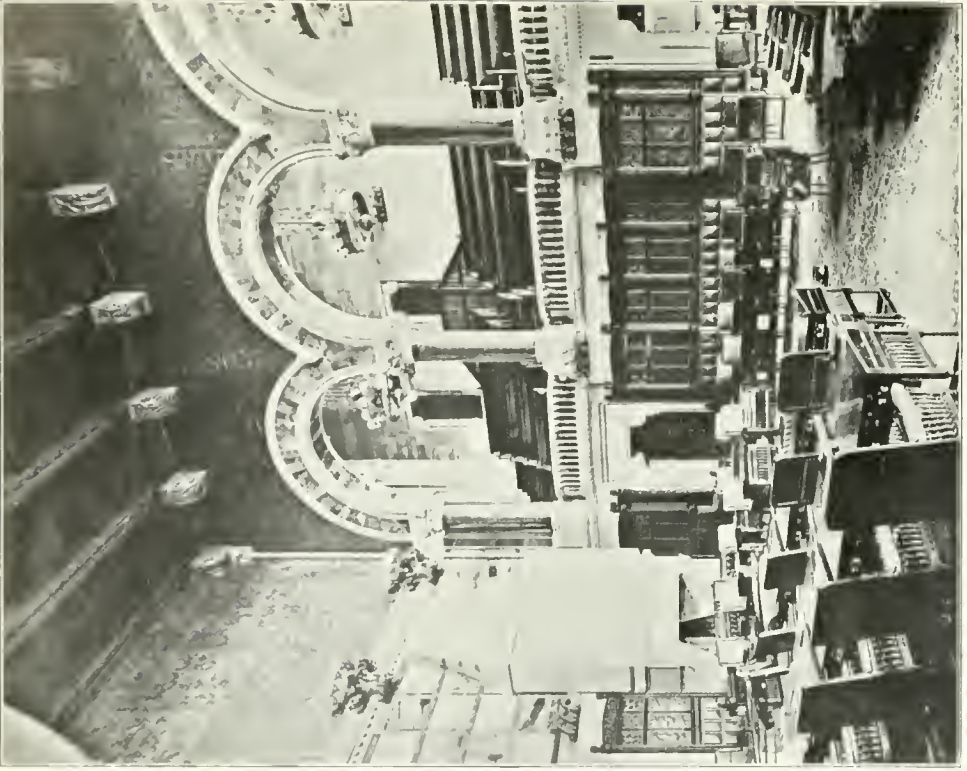
His own architectural ideas became more definite as the walls of Trinity rose. His time of experiments is passed, he has found the forms his eager brain can fashion and the implements his energetic hands can mold into the desired shapes. Now with this completed example of a new type of architecture to his credit, he stands in advance of his profession. Trinity being finished, he is a leader.

Richardson moved his home from Staten Island in 1874 to Brookline, a suburb of Boston, so that he could give his constant attention to this work. His home became his office also, when in 1877, the partnership with Mr. Gambrill after becoming less strict, ceased.



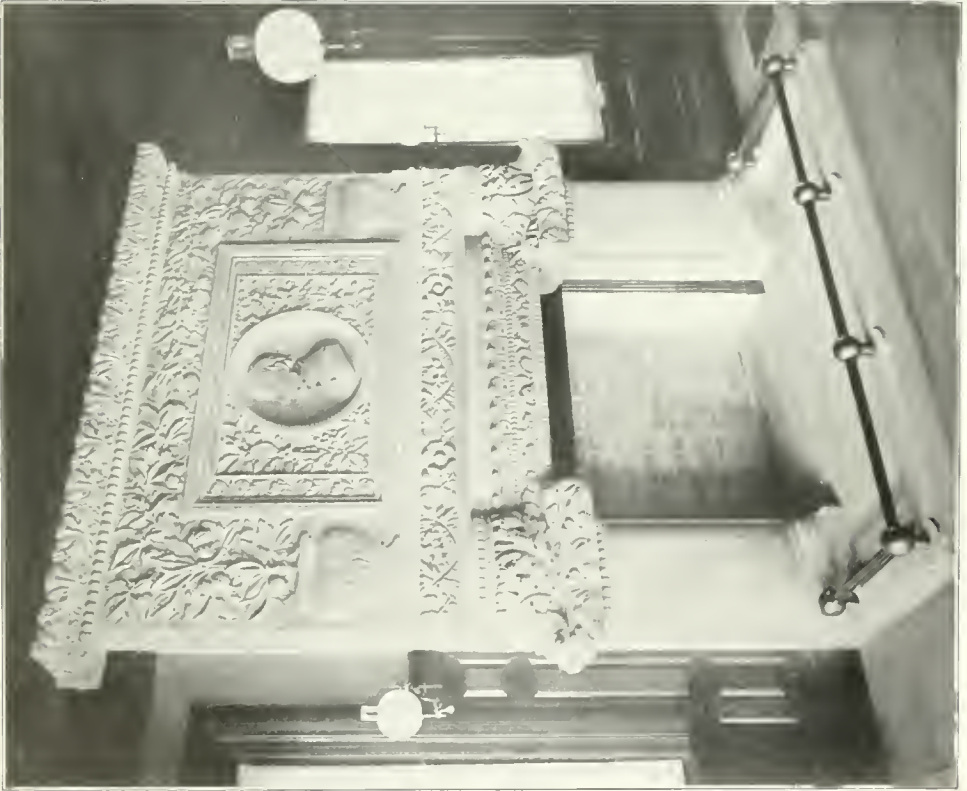
Oak leaves and
acorns.

Exterior
stone carvings.



[Courtesy of Houghton, Mifflin & Co.]

Interior of Senate Chamber, State Capitol, Albany. Arcades of triple arches form lobbies, with visitors' galleries above. Finished 1881.



[Courtesy of American Architect]

Carved Chimney-piece in Reading Room of Memorial Library to Oakes Ames at North Easton, Mass. Native leaves and flowers used in the design.

Advisory Architect, Albany State Capitol.

In 1876 Richardson received appointment on an Advisory Board of Architects to consider and report upon the completion of the New York State Capitol at Albany. Begun in 1808, it was less than half finished in 1875, and its completion was impossible under its first architect or on the original plans which were in a Roman Renaissance style.

This Board consisting of Fidlitz, Olmsted and Richardson advised its completion in the Romanesque style and later prepared detailed plans to that effect. Altho a return was ordered later by the Legislature, to a modified Renaissance style, some interior parts wholly after Richardson's designs deserve mention.

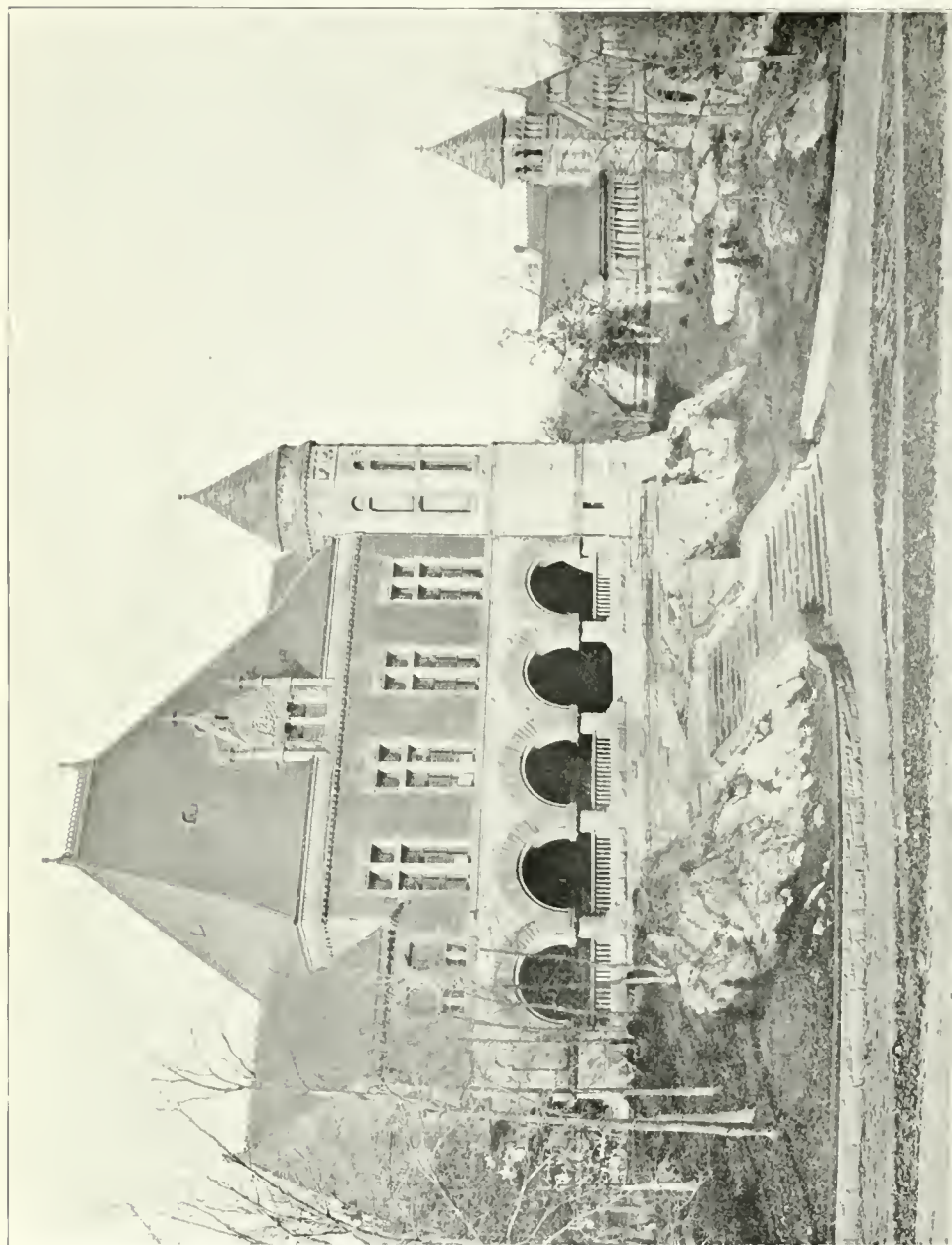
The Senate Chamber as originally planned was one hundred feet long by sixty feet broad, with a height of fifty feet. By treating the ends as lobbies, divided off by massive arcades, and placing the visitors' galleries above them, he reduced the size to one more suitable for the thirty-two senators. These changes added greatly to the beauty as well as to the convenience of the Chamber. The color effects and rich furnishings combined with the architectural scheme make it one of the most individual rooms of modern times. The columns are of dark red-brown granite, the capitals of whitish marble and the arches of Sienna marble. Gray marble forms the rails and Sienna marble the balusters in the slightly projecting balconies between the columns. Panels of Mexican onyx framed in bands of yellow Sienna marble cover the walls on a line even with the balconies. The carved oak ceiling-beams have a depth of four feet. The use of Romanesque arches for this interior decoration is noteworthy. It drew the attention of art circles in England at the time and caused favorable comment. It was finished in 1881. The governor's room and the court of appeals room with its great marble fireplace, are Richardson's work also. The design of his great stairway was completed later but he did not live to see it finished.

The Winn Memorial Library at Woburn, Mass., gained in competition in March, 1877, was the first of several libraries for small towns. An art-museum is connected with and partly merged into the larger library, but is under a separate octagonal pointed roof. Two contrasting materials alternate in the stones of the arches, and in the checkered or "Marquetry-work" decorations. Carved stonework and roof ornaments are abundant. This picturesque exterior shows plainly a further study of Auvergnese surface-decorations. His later libraries were more compactly arranged and less ornate.

Ames Memorial Buildings.

A few months later a chance came to design a smaller library at North Easton, Mass. This is plainer and the parts group together better. An enormous single arch doorway attracts attention, and with a line of five arches above it, makes an interesting front. Irregular ashler forms the lower half of the wall of the wing and is laid up in pleasing variety of sizes and rough surfaces. The sloped foundation walls add strength to the general appearance. The interior woodwork is in butternut with delicate carving and turned decoration. The carved fireplace in the reading room is a wonderful piece of work, displaying native leaves and flowers, and indicating the Memorial purposes of the building.

Oakes and Oliver Ames were leading shovel manufacturers of North Easton and Boston, who became interested in 1865 in the building of the Union Pacific Railway across the continent. Oakes Ames as a National Congressman from 1863 to 1873, was a member of the Committee on Railroads. In 1864 President Lincoln urged Mr. Ames to put thru the road, and after



(Courtesy of American Architect)

Memorials to Oakes and Oliver Ames, North Easton, Mass.
Town Hall, commissioned April, 1879. Public Library, commissioned September, 1877.
Light-colored local granite, trimmed with darker Longmeadow stone. Red brick in second story of Town Hall.

weighing the matter nearly a year he decided to build it. He put in a million of his own money and pledged all the remainder of his resources for that purpose. His friends in and out of Congress were urged to join him. Oliver Ames became President of the Railroad and by their united energy and resources, and finally by almost the sacrifice of their business, the road was

pushed to completion. The rails going west from Omaha and coming east from San Francisco were joined at Promontory, Utah, and the last spike was driven May 10, 1869.

The Union Pacific is their real monument, yet an enormous granite Pyramid was erected in their honor, at Sherman, Wyoming, the highest point on the line; on two of its faces are medallions, executed by St. Gaudens, represent Oakes and Oliver Ames. Richardson designed this monument, the Library just described, and a Memorial Town Hall as well.

The Town Hall, commissioned in April, 1879, was erected by the Ames family as a second memorial in their native town to these same men. The lower story is of light-colored local granite trimmed with the darker Longmeadow stone, like the Library. The second story is of red brick, with a part of the north end of wood. The arcade of five large arches with unusually short shafted columns, makes an imposing feature along the front.

The stone balcony projecting out over the end of the arcade, a bay or semi-tower with stone roof, and round-arched windows make the south end very attractive. Arches outlined in brick over some second story windows here take the place of Longmeadow trimmings. The minor carved stone decorations include leaves, flowers, fruit, birds and animal faces, and modest geometric designs.



Massive Arched
Entrance,
Ames Memorial
Library.

Dark Longmeadow
Stone.

[Courtesy of
American Architect]

The unusual character of the lot on which the Town Hall and Library are built, very uneven and with numerous granite ledges, brought about an interesting piece of landscape gardening. By the aid of Mr. F. L. Olmsted, these natural difficulties were transformed into added attractions. Retaining walls, flights of steps and sidewalks are kept subordinate, and thus help display rather than conceal the granite ledges. Richardson did not overlook this chance to give a novel setting to his building. His success in this is undoubted.

Octagonal Tower; Signs of Zodiac in Frieze.

The northeast corner of the Town Hall is its best; the octagonal tower starting from a rough ledge of rock with battered foundation, rises thru both stories and is crowned with a pointed roof of stone. The nearly unbroken wall of the first story buttresses the arcade of arches and supplies space within for the ascending stairway. Above, each exposed tower face has a very tall, narrow window with its upper section round-arched.

The Signs of the Zodiac form the panels of the Frieze, arranged by Calendar months. The flowing *Urn* of Aquarius, the Waterman, its wavy symbol ♁ , and *Jan'y* make the panel close in by the roof. The lively open-mouthed *Fish* of Pisces, its symbol ♆ , and *Feb.* are next, and join with the *Head* of Aries the *Ram* ♈ , and *March*, in ornamenting the southeast face. The angry *Head* of Taurus, the *Bull*, ♉ , for *April*, and the chubby *Boy-faces* of the Twins Castor and Pollux of Gemini, ♊ , and *May*, follow on the east side. So from left around to right, thru the circle of the Signs, ♋ , ♌ , ♍ , ♎ , ♏ , ♐ , ♑ , we come to the *Sea-goat*, Capricornus, ♑ , for *Dec.* Here the frieze reaches the sloping roof again. Unique decorations; yet appropriate as typifying the importance of the calendar months in civic affairs. They may also express someone's personal interest in traditional astronomy.



[Courtesy of Houghton, Mifflin & Co.]

Sever Recitation Hall, Harvard College. Commissioned 1878. Deep red brick with lighter Longmeadow stone trimmings. Dignified massive building. No strong Romanesque features.

From the street below, this tower forms a beautiful picture, with foreground of rough ashler retaining-wall, stray boulders and weatherworn ledges. With its setting of arches to left and arched windows to right and in contrast with the darker brick of the building, it stands out an architectural gem. Only one with true artistic spirit could compose such a picture.

Sever Recitation Hall, Harvard.

In 1878 Richardson designed Sever Hall, a classroom and recitation building, located in the college yard along with many older rectangular structures of red brick and some showy semi-Gothic later ones. Unable without discord to introduce strong Romanesque features, he contented himself with very few moderate uses of them.

The material is red brick tending to crimson, with minor trimmings of lighter Longmeadow stone. The brick is laid up six courses of "stretchers" to one of "headers," giving life and variety to even plain stretches of wall.

The roof is of red tiles and the few ornaments are carved in brick of a slightly different hue. The doorway with its round-arch is only moderately emphasized by the roll-mouldings of brick. Two half-towers, midway from center doorway to either end, relieve the rectangular look. The windows are all square topped and so grouped as to avoid monotony. It is a well-planned, compact, useful building, not monumental in idea or ornate. Its size and harmonious colors give a strong impression.

Richardson was particularly pleased that his Alma Mater selected him for this work. For college ties and friendships seemed intensified with him thru long absence and struggle, and he often spoke of how college life had widened his possibilities and enriched him with friends.



(Courtesy of American Architect.)

Rustic Gate Lodge, for Mr. Frederick L. Ames, at country-seat, North Easton, Mass. Fantastic field boulders form the walls. Cut stones of many colors make up the great arches.

Gate Lodge at North Easton.

Popular attention was attracted toward a curious rustic Gate Lodge at the country seat of Mr. Frederick L. Ames, more than to some other of Richardson's works. One New York architect said he "would rather have had the credit for having built this Gate Lodge than any other building in this country." Still another comment on it was, "Fantasy of a Titan." Of all the boulders that could be gathered together, there were none too big, too rough, or too abnormal to claim a place in its walls. Porches, alcoves, balconies are alike odd and irregular. Ashler about the windows and doors is made as inconspicuous as possible. A refinement is given to the whole building by the enormous arches that span the roadway. Cut stones of many colors, all of local origin, make up their graceful curves. Within are rooms of the lodge proper, a suite of bachelor apartments and storage rooms for plants in winter. The owner was widely known for his interest in horticulture, outside of his manufacturing business.

City Hall at Albany.

What an apt expression of civic authority the great tower of this City Hall is! How strong in outline, how dignified in bearing, how simple and plain, yet how beautiful!

The commission to build this was gained in competition in November, 1880. The site was a favorable one, with a slope toward the rear of the lot. The triple arched entrance, with arched balcony above, centers the ornamentation in the front. The front roof dormer shows the checkered and geometric designs so characteristic of Auvergne surfaces. The same contrast of light



[Courtesy of Houghton, Mifflin & Co.]

City Hall at Albany. Commissioned 1880. Strong, free use of Romanesque features. Striking contrast in massing of light and dark stone.

and dark stone is brought out emphatically in the tower, whose upper one-third is of dark material. Two secondary turrets are dark-roofed also. The lighter mass of the tower, from the suggested clock-faces downward, is made a very useful adjunct of the building as a storage vault for documents and records.

A covered arched bridge leads from the separate jail in the rear directly to the rooms of the court. Foundation walls show the characteristic batter.

The interior was less ornamented than Richardson wished, but the lack of funds enough for the completion made this necessary. Throughout there is shown a strength and natural freedom in the use of Romanesque features.

Ames Wholesale Store, Boston.

Occupying a broadly rounded corner at Bedford and Kingston Streets, Boston, Richardson erected a wholesale store for Mr. Frederick L. Ames. It was a costly building, made entirely of Longmeadow stone, and so unlike other commercial blocks as to merit attention. About one-fourth of the structure, to the right, does not show in the photograph. It was commissioned in March, 1882.



[Courtesy of Houghton, Mifflin & Co.]

Ames Wholesale Store

Bedford and Kingston Streets, Boston. Commissioned March, 1882. Longmeadow stone. Costly and monumental. Resembles in features our later Chamber of Commerce.

The lowest arcade has five large arches and three small doorway arches, and extends two floors in height. The next arcade has thirteen arches and also covers two floors. Above this is the third arcade of twenty-six small arches separated by single and grouped columns. The prominent roof-dormers, a large central one with three lesser ones at each side, show strongly against the sky-line. Moderate carvings enrich the capitals and arches.

In appearance the building has more of the monumental look than of the commercial. Its resemblance to our later Chamber of Commerce may be noticed.

Austin Hall, Harvard Law School.

A second time Richardson was called upon by his Alma Mater to construct a college building. Austin Hall was a memorial to Samuel Austin, erected by his brother Edward for the Law School. It was commissioned in February, 1881.

The central part is of two stories, with plain roof. This has a frontage of 116 feet, with a depth of 48 feet. A rear two-story section, 80 by 55 feet, contains the large lecture room below and large reading-room above. One-story wings 50 by 48 feet are added at each end of the central section for smaller lecture rooms. These make the extreme length of the building 216 feet. The interior needs control the exterior form completely.

Reversing his usual plan, Richardson used dark Longmeadow sandstone for the ashler and trimmed it with a pale-yellow Ohio stone. Blue stone was also introduced into the mosaic patterns for variety. Sufficient light stone



[Courtesy of American Architect]

Detail of Stone-carving of Entrance to Harvard Law School.
Capital of columns to left of central arch.

trimming was used to enliven the otherwise severe outlines. Large carved panels with marquetry work make particularly striking decorations for the end walls of the lecture rooms, the Harvard seal with significant leaves and flowers being cut in the lighter-colored stone.

The entrance porch, with three large finely carved arches resting on multiple columns, draws instant attention. Chiseled scrolls in great variety, human faces, animal forms and grotesque figures cover capitals and roll-mouldings of the arches. A small monogram, H. H. R., interlocked with compasses and enc scrolled triangle, is placed at the left of these arches. To their right the half-round tower breaks the straight line of the front. Small arches give a Romanesque touch to the second-floor windows of the tower and facade.

The liberal use of light-yellow Ohio stone in the trimmings puts a contrast and life into Austin Hall which is not found in Sever Hall nearby.

Pen-Picture of Richardson.

Mr. Cass Gilbert, architect, was a student at the Massachusetts Institute of Technology in the winter of 1879, and tells of his first glimpse of the man:

"I remember one day descending the interminable stairway from the attic of the old Rogers Hall and about half-way down encountering a man of swarthy complexion and huge proportions mounting the stairs. I remember an impression of a flaming note of color in a large red and yellow necktie that looked as tho it were trying to escape from his waistcoat and set fire to the building. He was a man of such extraordinary appearance that my attention was arrested at once, and I wondered what he could possibly want in the building. As we passed he stopped me and with a singularly charming voice and manner asked some simple question, and I guided him to Professor Ware, who occupied a little room in the building adjacent to the library, where I learned that my companion was the then already famous Henry Hobson Richardson."



[Courtesy of American Architect]

Entrance to Austin Hall, Harvard Law School. Commissioned 1881. Dark Longmeadow stone with light yellow Ohio stone trimmings. Blue stone also used in the mosaic patterns.

House-Office and Studio, Brookline.

The simple old-fashioned dwelling, with an acre or more of well-shaded ground about it, became his permanent home at Brookline. No idea of a partnership appealed to Richardson after the New York offices were closed. First one unused front room served as his office; then that room and the library-room. With more assistants and draftsmen, a separate office was built out beyond the library-room; additions were made to this tending back parallel to the kitchen-wing of the house, like a series of mere low working-cells or "coops" opening out into a long passageway. Finally a large and sumptuous library was added at the far end, and the space included between house, office and new library was eventually roofed in and lighted from above, thus completing the establishment.

At the very first home and office were inseparable, assistants passing thru the living rooms when necessary. Later there was more of separation, but the congenial "home-atmosphere" remained. Even when his offices held over a score of helpers, from boyish novice to trained artists, he was on the most sympathetic terms with them all. While in Paris he had met with a serious accident which still caused pain, and often attacks of a chronic disease kept him at home or actually confined to his bed. He gradually became very stout, and his weight was an obstacle to bodily exertion. These were added reasons for having his office near his home.

His own spirit and energy pervaded the whole group of workers, and each interpreted and embodied his "chief's" ideas, so that the output was clearly Richardson's own. Not like an ordinary office, it was more like those medieval home-studios of sculptor-painters where master and pupils worked together. When designs for a competition were nearly due, work was at the highest pitch, and men stayed late or even all night to push the tasks thru. When a coveted prize had been won, his look of triumph was reflected in every face about him.

How intensely he labored! The journeys which he took to see the progress on his buildings meant nights of travel in cars and days of dealings with committees and clients, and in active superintendence of construction.

European Journey in 1882.

To be away from the multiplied calls of business, as well as to consult certain London specialists about his health, Richardson took the one long vacation of his life in the summer of 1882. With Rev. Phillips Brooks, two other friends and Mr. Jaques, a young man from his own office, he visited London, Paris, Southern France and the North of Italy. Then the architect and his pupil only, took a flying trip thru Central and Northern Spain to study many Romanesque monuments away from the beaten track of tourists.

London physicians pronounced his heart sound and his disease not necessarily fatal. This allayed his fears, and the doctors' minute and careful instructions were soon disregarded. Mr. Brooks was a tremendous traveler, and Richardson would not be outdone. After leaving Paris they visited thirty-three towns in thirty-two days, traveling day or night as needed to make connections. Stops of several days were made at Genoa, Florence and Venice. Intense heat forbade a visit to Rome. Richardson's strength and endurance seemed incredible. They were out for a vacation and intended to get the fullest enjoyment out of it. The remarkable height of two of his companions and his own rotundity excited at times a little too much popular attention—and they told of one day when the street urchins asked "if the dwarfs were not coming too."

The knowledge and mastery which Richardson had heretofore gained of the Romanesque forms and features had come from the study of books and photographs. Now in these Southern climes he was *seeing* how others with dispositions like his own had embodied these same features. He was learning how men from the Eleventh Century on had worked out problems that he had thought of as new.

The months of July, August and September were packed full of sight-seeing, study of all kinds of early and later architecture, visits to artists, curio-shops, art galleries, and renewing of acquaintances at Paris. He returned more fully convinced than ever of the value of the Romanesque features to American architecture. Also he was convinced of the freedom and greater opportunity enjoyed by his profession here than in Europe. His health was benefitted and a real rest secured from the varied experiences of the summer.

An incident of the trip shows the tactful kindness of his nature: In one of the Italian studios they saw a piece of statuary which Mr. Brooks admired very much and yet was reluctant to purchase on account of its price. Mr. Richardson urged him to obtain it, and, determining to do so, he revisited the studio, only to find that an American had purchased it the day before. His disappointment was great, but he made up his mind to forget it. Upon Mr. Brook's return he found the wished-for statue in his library, presented by his friend, Mr. Richardson.

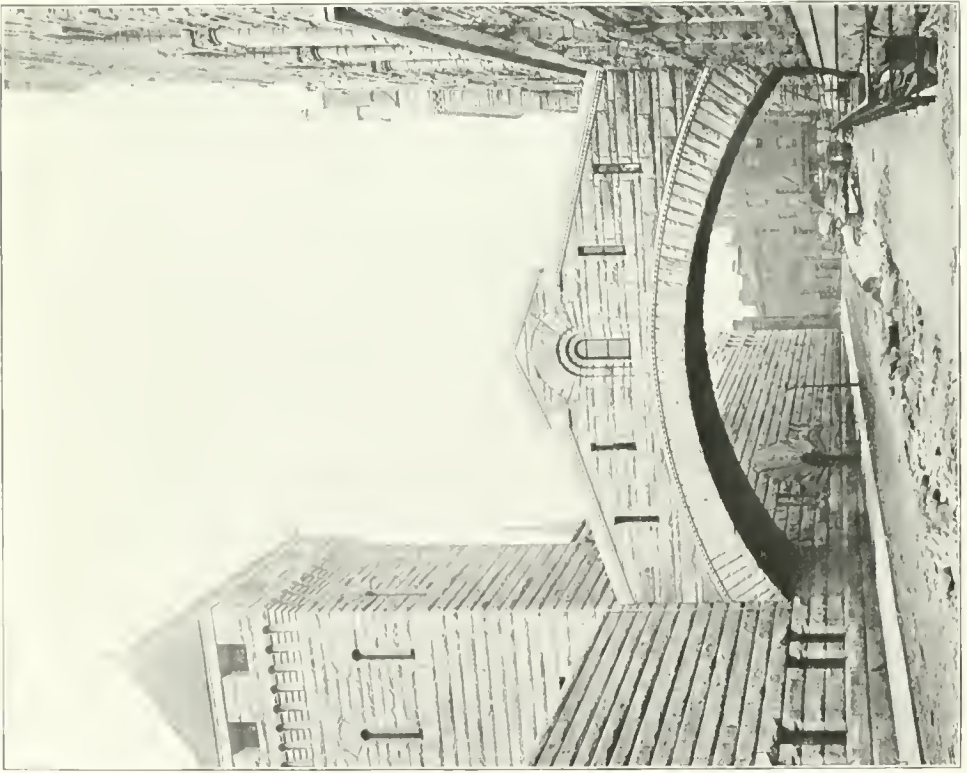


[Courtesy of Houghton, Mifflin & Co.]

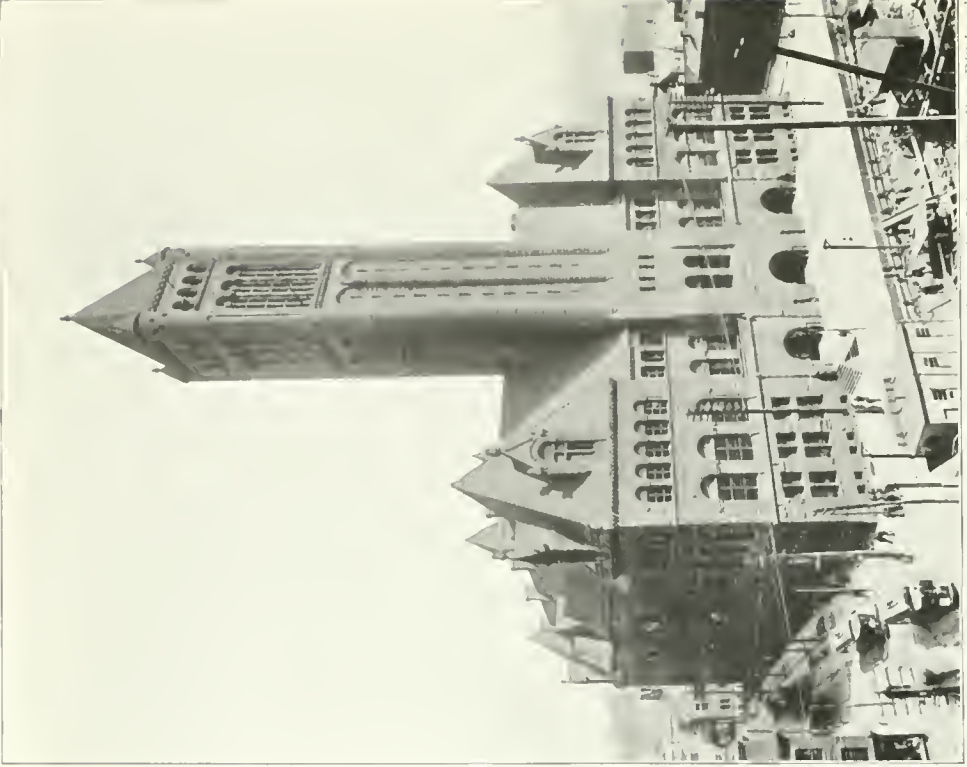
Richardson's Library at Brookline. Commodious and sumptuous, filled with books, photographs and beautiful objects. Great table in center, twelve-foot square. Huge fireplace. "Everything big."

Cathedral Drawings, Albany.

While on his vacation in Europe he had agreed to compete in designs for the proposed Episcopal Cathedral at Albany. Altho ideas and materials may have been gathered in his summer's travels, it was nearly December before the actual drawings were begun. The whole office force then put four months' work upon the nine very large drawings which were submitted. There was a resemblance to Trinity in the square central tower and general massing of the parts, with the many additional requirements of a cathedral fully met. The expense of carrying out these plans seems to have largely caused their rejection.



[Courtesy of Houghton, Mifflin & Co.]
"Bridge of Sighs" from Court House to County Jail.



[Photo by Johnston Studios, Pittsburgh]
Allegheny County Court House, Pittsburgh, Pa. Commissioned January, 1884.
Dedicated September 24, 1888. Pink Milford granite.

The story is told of how, when these drawings were being completed, he asked his chief draftsman what material he was proposing to use for the roof of the central tower. His draftsman responded: "Stone, Mr. Richardson; that, of course, is the finest material." Richardson stood a long time gazing at the drawing, and doubtless realized that upon his decision rested success or failure in the competition; that if stone were used it would probably cause the rejection of the design on account of the expense. He was, however, too true an artist to match his chances of winning against the artistic compromise that he would have to make in order to win, and so, after a few minutes of thoughtful consideration, leaning lovingly over the design, he raised his head and said, "Very well, Mr. A., make it stone;" and as Mr. A. years afterward told Mr. Cass Gilbert, who quotes the incident, he had no doubt that Mr. Richardson at that moment realized that the opportunity to carry out the greatest design of his career had been relinquished because of his fidelity to the artistic considerations involved.

So thoroughly was he now imbued with the virtues of his adopted style, that it was only in the very slight pointing of the main arches that he varied from the precedents of the Romanesque art in these cathedral drawings.

The Pittsburgh Court House and Jail.

On Sunday, May 7, 1882, the old Court House at Pittsburgh was nearly destroyed by fire. The County Commissioners at once planned for a new Court House. In April, 1883, they sent letters to many architects with the printed report on the required building. In September, 1883, they offered \$2,500 to each of five architects for plans. Richardson was selected as the fifth architect on September 28th, and immediately began to work on the designs which were due January 1, 1884. Thirty days later, on January 31st, he was selected as the architect and given until July 1 to prepare the detailed plans of a Court House and separate Jail, to cost not exceeding \$2,250,000.

By calling back former pupils to aid his full corps of assistants, he had thirty men in all working on the detailed plans. That no time might be lost he arranged to have their meals served in the dining-room adjoining, and with his aids worked day and night to be ready for the letting of the contracts. The plans were in Pittsburgh and submitted on July 1st. The sealed bids for construction were ready by August 16th, and on September 11th, Norcross Brothers were awarded the contract for Court House and Jail of pink Milford granite.

The ground-plan is a rectangle 209 feet frontage by 301 feet in depth, with an inner court-yard, 70 by 145 feet, having corridors giving access to all the rooms. The first floor contains the county offices. Eleven court rooms and the large law-library occupy the second floor. Minor court rooms and clerks' rooms use the third floor, and some attic space. A requirement of all the light possible for the offices was met by making the window openings large, and receiving light from the court-yard as well. Ledges and cornices on which soot might collect were expressly undesirable, so that the exterior is strikingly plain.

Pure Romanesque features are used—entrance arches, second and third story arched-windows, roof dormers, and, dominating all, the great square tower rising far above the sloping roofs. Five floors of this tower are filing-vaults for public documents, reached by elevators. Altho made use of in this way, the ornamental and artistic value of this tower is far beyond its utilitarian. It appropriately expresses the authority of law and the place of justice in the community. It gives a finish to the whole structure. When the design was submitted, a hostile critic likened the tower to a "grain elevator" on top of an otherwise beautiful building, and said it would destroy the architectural effect. How untrue this criticism proved, was shown in popular approval of it and in its being copied almost unchanged, in three other places before its own completion. It convincingly shows the creative character of Richardson's talent. It seems a prophecy and forerunner of today's skyscrapers in the arrangement of its surface decorations. It rises over 250 feet in height above the street.

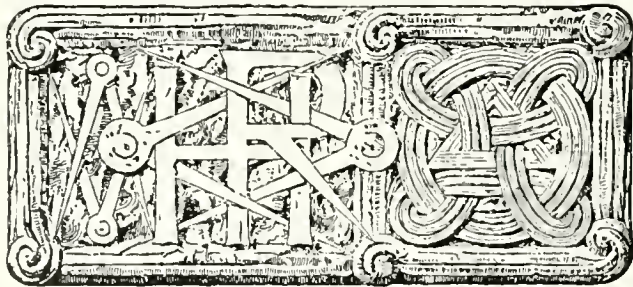
A street at the rear of the Court House is spanned by a massive arched bridge leading to the jail. More severe in treatment with fewer wall openings, the jail is strongly Romanesque—fortress-like in its austerity.

The precarious state of Richardson's health is shown in an understanding with the County Commissioners that in case of his death the completion of it would be put into the hands of his executors and not of strangers.

The Court House was the largest of Richardson's buildings, massive and imposing, plain and sensible in all its arrangements. Its corner-stone was laid October 13, 1885, forty-nine years after the corner-stone of the preceding Court House had been laid. It was dedicated September 24, 1888, on the Centennial of the founding of Allegheny County.

Marshall Field Building, Chicago.

This wholesale store building was commissioned in April, 1885, and if compared with his other business structures shows progress toward simplicity in design. It covers an area 325 feet by 190 feet and has a height of 125 feet. The material is red Missouri granite in the lower parts and red sandstone above. The lower arched windows embrace several floors. Double the number of arches make the second line. The uppermost openings are not arched but have twice the number below and are effectively grouped. The roof is not visible. Decoration is sparing yet enough to relieve bareness. It is a massive business block and shows well the adaptability of the Romanesque arch to window openings of such buildings. The color effect is very beautiful.



Monogram H. H. R., Harvard Law School. [See page 26]



[Courtesy of Marshall Field & Co.]

Marshall Field Wholesale Store Building, Chicago. Commissioned April, 1885.
 Red Missouri granite below, rock-faced. Cut red sandstone above.

Cincinnati Chamber of Commerce.

In June, 1885, Mr. Richardson gained by competition the commission to build the Cincinnati Chamber of Commerce. How the Architect conceived the plan and had the designs worked out by his artists, will be told in the next few pages by one of his pupils, Mr. A. O. Elzner, who himself aided in preparing the sketches at Brookline. Details of the building project and a full description of the Chamber are given in the Historical Sketch by Mr. George S. Bradbury, Clerk of the Board of Real Estate Managers during the erection, as well as Chief Clerk of the Chamber during the entire existence of the Building. So that it only remains here to speak of the Cincinnati building as the crown of Richardson's Romanesque work. To its preparation he brought his ripest experience: in purpose, there was added to the purely commercial requirements, the artistic and monumental possibilities which Mr. Richardson prized so highly. In his treatment he made central the great and dignified hall where the merchants should assemble, provided upper and lower floors for revenue, and clothed it all in an outer garb of beautiful arcades of arches and massive towers, expressing solidity, repose, symmetry, dignity, and a moderate adornment: most worthily has it been called a masterpiece of architecture.

In tracing the development of his Romanesque style in these public buildings, the most important have been described and illustrated. Several other libraries, a dozen or more railway stations, mostly on the Boston & Albany Railroad, and over twenty residences were also of his design, but a brief sketch like this cannot include them in detail.

Disease at Last is Victor.

Richardson had a fine physique and very strong constitution as a young man. Following his return from Paris he was in the best of health for several years, gaining gradually in weight. As a chronic disease developed later, he was kept at home or even in bed at times. Finally he became so very fleshy that one wondered how he could possibly get about as he did. Yet his most distinctive characteristic was his immense energy and vitality—not alone physical, but an intense mental activity as well.

How he did enjoy life! His home was a most hospitable one. Friends and guests were constantly at his table. "This is the way I rest" he used to say when his table was filled with guests and conversation was at its height. His Monday night dinners for assistants and former pupils kept all in touch with each other. He was a frequent visitor in Boston homes, giving great pleasure and fully enjoying these friendships. Even in his many hurried trips to other cities he planned in advance, to meet old friends.

Yet for several years he had been under the constant care of physicians and knew that his days might be short. His recovery after serious attacks was rapid and his full strength returned promptly. In the autumn of 1885, however, gravest fears were felt, and on his recovery, journeys and social visits were forbidden. In March, 1886, a sever attack of tonsillitis came on and was followed by a renewal of his chronic trouble. Early in April he went to New York and on to Washington for a rest "as an invalid" but became so ill that he returned home. For two weeks he was confined to his room with great pain and restlessness, but never lost his spirits or hope, and kept up his interest in the work going on below in the offices. Even on the day of his death, April 27, 1886, he talked confidently to his doctor of his tasks, and of his wish to live at least two years more to complete the work begun. His passing away toward midnight was without pain, and peaceful.

The shock to his friends was very great and his loss seemed to the public like a national misfortune. His close friend, Dr. Phillips Brooks conducted the funeral service in Trinity Church. He had not yet reached the age of forty-eight, being taken away in the very prime of life.

The completion of his unfinished contracts went on without delay in the hands of his pupils and executors, Messrs. Shepley, Rutan & Coolidge, who carried out faithfully the plans of their master and teacher. The Pittsburgh buildings and Marshall Field wholesale store, Chicago, were about half finished. The Chamber of Commerce designs had received their final revision at his hands, and the first bids for construction were awaited: the old Post-office was still standing, but its removal began about a month after his death.

Stimulus to American Architecture.

The period in which he began his work was one utterly lacking in a style fit for prominent or public buildings, and one when the call for such buildings was especially great. The rapid growth of towns and cities in America called for larger municipal buildings, and the few which he built influenced the construction of scores, if not hundreds, of others.

The American public was unbiased toward any other style and free to accept that which he worked out. He did in America what would have been impossible in Europe. His work touched a popular chord and there was hardly a town or hamlet into which his fame had not gone, and his loss felt.

Altho the classic styles have come forward into prominence with passing years, displacing his medieval type, yet the effects of his inspiring career remain in our national architecture. No man ever came nearer to perpetuating his name in an architectural style than did Henry Hobson Richardson in his Romanesque style.

The Boston Society of Architects passed resolutions a few days after his death, which fittingly characterize his life:

"In his brilliant career, which is now brought to a close, we recognize the rare union of well nigh all the qualities on which true success in the practice of architecture depends. He had the instinct for form, proportion and color, the genius for orderly arrangement and picturesque grouping of parts; and in addition to all this power, he had an extraordinary force and energy of character, which enabled him to use his gifts to their utmost advantage, to despise the pain and weakness of an insidious and fatal disease, and to work with unflagging zeal and efficiency up to the last day of his life.

"His gifts and his courage, brightened by a remarkable intellectual vivacity, made him the most interesting and commanding personality which the profession in America has ever known. He died in the full maturity and vigor of his power, but not before his fame was assured by the monuments which his genius had raised on every hand."

His
Favorite Portrait.



"In Medieval Garb."

*Courtesy of
American Architect*



[Courtesy of Kraemer Art Co., Cincinnati]

The Cincinnati Chamber of Commerce, Vine Street view. The fine proportions and symmetry of the building are shown to advantage in this photograph. It was taken from the east at the distance of the Harrison building, and across the sites of the old Pike's Opera House and Seasongood building. Construction sheds of the Sinton Hotel appear in the foreground. Date, 1905.

THE OLD CHAMBER OF COMMERCE BUILDING OF CINCINNATI, H. H. RICHARDSON, ARCHITECT

BY A. O. ELZNER

The old Chamber of Commerce Building, which was destroyed by fire, was the work of H. H. Richardson, architect, of Boston.

Mr. Richardson died just after the completion of the drawings and specifications—in fact, before the bids for the construction were received; and, therefore, did not live to see the erection of this building, which has been called his masterpiece, at least one of several which rank perhaps equally great with this one.

The story of the conception of this design might be made an interesting one: The building committee that was charged with the task of selecting an architect resorted to competition, having invited the leading architects of Cincinnati, as well as Mr. Richardson, who at that time had reached practically the zenith of his fame and was easily accounted the foremost architect of the country.

Mr. Richardson at once attacked the problem with his characteristic disregard of precedent. The motif of the design was so bold and so simple, and yet so stately and dignified, that it challenged to the utmost his ingenuity to produce a plan which would reconcile the commercial requirements of the building with the artistic spirit of the design, which was cast upon such a high plane of excellence that such a reconciliation at first seemed almost hopeless. Some of his friends, fearing that the success of the competition might be endangered by his determined insistence upon sacrificing valuable floor space to the stern requirements of his design, prevailed upon him, in fact to submit an alternative scheme which, according to their ideas, would more fully satisfy the demands of the commercial element. This he did most reluctantly, and was correspondingly elated when notified of the acceptance of his real design.

The question involved in this point was one which called for square towers instead of the beautiful round ones, as well as the other one of dispensing with the strong batter or outward sloping face of the foundations, a feature which imparted the wonderful sense of stability to this massive structure.

It has been charged that Richardson took the motif of this design from some well-known ancient buildings and was not fairly entitled to the credit for originality. There is absolutely no justification in this charge, as there is no truth in it. There was no building anywhere which could have served as a model. In fact, if we were to try to find any particular source of inspiration we would be more apt to look among the aqueducts of the ancient Romans, which stretched across the valleys in majestic arcades. In these cases the scheme of design chiefly consisted of large, massive arches below, surmounted by a tier of smaller ones, and these in turn being crowned by an arcade of still smaller arches. Even so, it cannot be strictly claimed that the aqueduct served as an exact model, which, in fact, they did not; their inspiration had chiefly

to do with the sense of solidity and dignity and repose, all of which are qualifications demanded by such an organization as a Chamber of Commerce, representing, as it does, the solid and substantial business interests of a city.

A Chamber of Commerce is an institution entirely different from any others in a municipality; and it was Richardson's aim, therefore, to design a building which would have an unmistakable individuality of its own, reflecting as far as possible the characteristics of the special uses to which it would serve. This should be the aim of all good architecture; and it is unfortunate to note that it too often happens that a design is adopted for a public building without reflecting in any way the particular characteristics of its purpose, and that it might be easily mistaken for any one of a dozen or more uses rather than the one for which it was intended.

Mr. Richardson's first sketch for the Chamber of Commerce was just as simple as the design itself. He used a 6-B pencil and dashed off a little free-hand sketch on a letter sheet. It only took him a few minutes to do this, and this was turned over to his designers to develop into the beautiful building which was finally evolved. Of course, this was done under his constant personal supervision, and only such men could accomplish this as had been trained by him in all the wonderful details of the Romanesque style which he made his own. Many subsequently tried to copy this style of his and, naturally, produced nothing but weak imitations. No one ever succeeded as well as he did; and, consequently, after his death, this beautiful Richardsonian Romanesque was buffeted about by a great band of imitators until it finally succumbed and died from sheer exhaustion.

As much as we might admire the Romanesque which Richardson developed so beautifully, it is not this alone which established his position of supremacy. His great distinction rests upon the fact that he went back to first principles in design. It will be remembered that he studied many years in the world-renowned *École des Beaux Arts*, in Paris. When he returned to this country and began the practice of his profession in the late sixties, he found the architecture in a woeful plight. The pure styles, namely the Greek and the Roman, and even the Gothic, had been used and cast aside. Non-descript styles were being evolved, and the so-called Queen Anne was rapidly coming into favor. Grand mixtures of all kinds were producing nothing but discord and chaos, until finally the public and the architects themselves really did not know what to do next or where to turn for inspiration. It was at this juncture that Richardson appeared on the horizon and reasserted the original principles of design which have prevailed in all pure styles from the beginning and will continue to do so. He showed that they are equally applicable to all styles and demonstrated this by their successful application to the Romanesque.

It was this which lent the great charm to his buildings, more so than the actual details of ornamentation with which they were embellished. In fact, his designs were such that as a rule ornamentation could be omitted without seriously affecting design, a fact which in itself constituted ample proof of the great value of fundamental principles. It is the force of such example that set architects to thinking and served as a "beacon light to lead them out of the wilderness," as it were.



[Courtesy of Houghton, Mifflin & Co.]

The great Drafting Room at Brookline.
Mr. Richardson seated. Mr. Elzner drawing C. of C. designs. "The Coops."

In a few years after his death the World's Fair at Chicago presented a wonderful opportunity for architects to utilize and apply the lesson which Richardson had taught them, namely, that good design of all kinds is based upon fundamental principles. It may be asserted that but for this lesson, the World's Fair would never have achieved the fame which it did architecturally to such a pronounced degree. The influence which this had, subsequently, upon the entire artistic development of this country, not only in the field of architecture, but in all the arts, was so widespread and so positive that one halts in amazement at the contemplation of the influence which one man may exert, single-handed, in the nation's artistic development.

That is the position that Richardson occupies, and that is why we should preserve most reverently the memory of the old Chamber of Commerce Building, which, while it may have failed to a certain extent, as has been claimed, to serve the strictly commercial requirements, nevertheless represented a powerful factor in shaping the artistic destinies of the American people.



[Photo. by Rombach & Groene]

The Chamber of Commerce, 1904. View from the Northeast.

The Chamber of Commerce Building 1889-1911

AN HISTORICAL SKETCH

The Story of

ITS INCEPTION

ITS ERECTION

ITS DEDICATION

ITS DESTRUCTION



PREPARED AND COMPILED BY

GEORGE STUART BRADBURY

Former Chief Clerk of the Chamber of Commerce, who served as Clerk of the Board of Real Estate Managers during the Erection of the Building.

Its Inception and Achievement.

The erection of this beautiful edifice, dedicated to the uses of the Cincinnati Chamber of Commerce and Merchants' Exchange, was the crowning realization, long deferred, of the hopes and aspirations of its members.

For more than twenty-five years before its erection, the spirit of its conception and achievement was alert and growing, and activities to this end were gathering strength and energy, which ultimately crystallized and found expression in the completion of this noble and inspiring structure.

A history of the building would be incomplete without a passing reference to the awakening or the inception of the undertaking, which had its definite origin as far back as the early sixties. Indeed the ambitious project of a building and a permanent home, while it was yet but a dream, long antedated this period, for we read in its charter of incorporation of March, 1850, the expressed rights "to acquire, hold and possess, occupy and enjoy, by gift, grant, devise or otherwise, all such real estate and other property as may be necessary and convenient for the support and transaction of business of said Chamber of Commerce," from which we may draw the inference that the framers of the charter of 1850 had the project and the future erection of a building in their thoughts.

But let us glance through the records of the Chamber of Commerce. As early as 1866 it is written that:

"An acknowledged necessity for better rooms for the occupancy of the Chamber of Commerce has been a traditional subject with successive boards for a long time. Public-spirited members, acting as committees, devoted a great deal of time and labor in the effort to find a place for the erection of a suitable building, but their diligent work has failed at least of present success. It is hoped, notwithstanding the discouragements encountered, that the matter will not be allowed to rest here, but that something creditable to the wealth, enterprise and taste of the members may yet be achieved in the way of a building."

Again in 1869, when the work of obtaining sufficient subscriptions toward a building project met with failure, the report of the Board of Officers of date September 8, 1869, says:

"It is a work, however, which the members of the Board hope their successors will not lose sight of, and that in due time we shall have a place of meeting which will not be a discredit to the public spirit and enterprise of the community which we represent."

On October 20, 1869, a fire in the College Building drove the Chamber of Commerce to seek other quarters, and, speaking of this misfortune, the report of the Board of Officers, September, 1870, expresses the hope that

"This calamity, which caused us some temporary inconvenience, would result in a revival of an effort on the part of our members to provide a building expressly for the use of the Chamber which should in every way be adapted to its wants—be in keeping, in style, with the wealth of our community, and commensurate with the progress of the times."

The Secretary's report of September 12, 1870, says:

"The imperative and growing need of a Chamber of Commerce and Merchants' Exchange Building must be apparent to all interested in this body. It is hardly necessary to call attention to the inadequate proportions and the general imperfections of our present quarters (Smith & Nixon's Hall) except for the purpose of keeping alive the interest that has been manifested in favor of a new building. The lease on the premises now occupied expires January 1, 1880, or within three years and four months, and it is to be hoped that active measures will be inaugurated looking to the erection of an appropriate building at an early day, and that they will be successfully carried out."

And so it is revealed by the records that through the intervening years from 1866 to 1883, an eventful, stirring period in its history, when the Chamber of Commerce reached the zenith of its prosperity and influence, the achievement of a building—a permanent home for the organization—was ever present in the minds and hearts of its members. As the years advanced, with the growth of the organization, there were increasing activities to this end, stimulated by its growing need of additional space and facilities for its daily sessions. From being a tenant of leased quarters the Chamber would become the possessor of its own property, and these aims and ideals were marked with a steadfastness of purpose and a spirit of determination which recognized no failure.

These were the dominating purposes and the cherished hopes which animated the members through the passing years, and gave impetus to the movement which subsequently led to complete and triumphant success.

The completed building—a masterpiece of architecture—was dedicated January 29 and 30, 1889. The architect of the building was the eminent and noted H. H. Richardson, of Brookline, Mass., and it may properly be called his posthumous or last important work. His death occurred April 27, 1886, before the work of erection had begun. The firm of Shepley, Rutan & Coolidge succeeded to his business and were appointed by the Board of Real Estate Managers the architects of the building to carry out Mr. Richardson's design.

The Chamber of Commerce Building was not erected primarily as a purely commercial enterprise; while the important matter of revenue was not disregarded in its construction or design, yet the question of dollars and cents was not insistent nor vital in either its conception or its purpose. The dominant motive of its builders and projectors was, first, to meet the necessities of the Association and to provide the Chamber of Commerce with a permanent home which, in its physical and architectural attributes, should be commensurate with the dignity and commercial standing of this great body of



[Courtesy of Rombach & Groene]

Fourth Street, looking west from Vine, about 1833. From an early painting.

Home of Caleb Bates. First Presbyterian Church.

Home of Dr. Shotwell. Home of Reuben Springer. Unitarian Church.

merchants and business men, which then embraced a membership of nearly 2,300, and, at the same time, by the blending of art with utility, to contribute to the architecture of the city a structure which should reflect its purpose and be at once a credit to its builders and a source of pride and admiration to our citizens—and that this was accomplished in its fullest sense and meaning is a matter of history.

The responsibilities and obligations of an undertaking of this magnitude were serious and difficult of solution; the financial program in this, as in all enterprises of its kind, was a leading question. How it could be successfully financed, the selection of a suitable location, the character and scope of the building, were matters of importance which invited careful and intelligent decision. That these requirements were wisely and ably administered is attested by the results attained and by the enthusiastic approval of the membership of the Chamber and the public at large.

And now, with the completion of this fine edifice, with the pride of possession in their hearts, the devotion and loyalty of its members were rewarded, and the dreams and ambitions of years had become an accomplished reality.

The Site of the Building—How It Was Acquired.

The ground upon which the building was erected was the site of the old Post Office and Custom House, at the southwest corner of Fourth and Vine Streets, having a frontage of 100 feet on Fourth Street, 150 feet on Vine Street, and 100 feet on Burnet Street, "being part of lots numbered 212 and 213 on the original plan of said city of Cincinnati, heretofore conveyed to the United States by Mary Ward Shotwell, Joseph S. Bates and wife, and William Conclin and wife, in separate parcels by deeds duly recorded in the land records of Hamilton County, State of Ohio." This valuable property was purchased from the United States Government in 1879 at the very low price of \$100,000, a valuation fixed by a commission of prominent citizens appointed by the Secretary of the Treasury, Hon. John Sherman, to appraise the value of the property and report to him at what price it should be sold to this Chamber. This commission was composed of Messrs. Alphonso Taft, William S. Groesbeck, Christian Moerlein, William Dennison and John W. Stephenson.

Negotiations with the Government for the purchase of this property began in February, 1879, when the Association on the 14th day of that month, adopted a resolution, which authorized the appointment of a committee of five, which included the President of the Chamber, to visit Washington, to confer with the Secretary of the Treasury, and to procure if possible the necessary legislation favorable to the sale of the Post Office property. This committee was composed of President William N. Hobart, M. E. Ingalls, Richard Smith, Benjamin Eggleston and Thomas Sherlock. Their mission to Washington having been successful, and the sale having been authorized by joint resolution of Congress which was passed by the Senate, February 20, 1879, by the House of Representatives, February 22, 1879, and signed by the President of the United States, February 27, 1879, and the valuation of the property having been appraised by the commission, the negotiations were thereupon approved by the Chamber, which on March 17, 1879, passed a resolution authorizing M. E. Ingalls, Richard Smith, Briggs Swift, Theodore Cook and William N. Hobart a committee to conclude a contract with the Secretary of the Treasury in behalf of the Chamber for the purchase of the Post Office property at a price not to exceed \$100,000. Of this committee, appointed to visit Washington, Messrs. Ingalls, Swift and Cook were unable to attend, and as a substitute for them Amor Smith, Jr., and S. H. Burton were appointed. In its negotiations this committee reached an agreement with the Secretary of the Treasury on the basis of \$100,000, with the condition added, that if Congress, in the meantime, should disapprove of the sale at the appraised value, the agreement would become null and void.

As no unfavorable action was yet taken by Congress, the Secretary of the Treasury was notified in September, 1880, that the Chamber was ready to enter into a formal contract, and in December, 1880, President Henry C. Urner and Richard Smith visited Washington on behalf of the Chamber, "to aid in the completion of the contract which, before their return, was signed by the Secretary of the Treasury, on the part of the Government, and subsequently by the President of the Chamber of Commerce." Under the terms of this contract, \$40,000 in four-per-cent Government bonds were deposited by the Chamber with the Secretary of the Treasury in 1881 to be held as security for the faithful performance of the contract.

HISTORY OF CHAMBER OF COMMERCE BUILDING

The terms and conditions of purchase were expressed in the aforesaid contract, which was dated December 10, 1880. Formal possession of the property was given when the Government entered upon the occupancy of the new Post Office and Government Building in Fifth Street, and a deed was executed to the Chamber of Commerce by Daniel Manning, then Secretary of the Treasury, bearing date December 12, 1885.



[Copyright photo, by Rombach & Groene, by special permission]

**United States Postoffice and Customs House, corner Fourth and Vine Streets,
Completed 1857, Demolished 1886. Corinthian Style. James R. Wilson, Architect.**

In the selection of a site for the proposed building, it may be of passing interest to relate the activities which antedated the purchase of the Post Office property. In August, 1878, a published notice appeared in the daily press that the Board of Officers of the Chamber would receive proposals for the sale or lease of property suitable in size and location for the erection of a Chamber of Commerce building, the requirement being that the property offered should be located within the business territory bounded by Main Street on the east, Plum Street on the west, Sixth Street on the north, and Third Street on the south. In response to this advertisement ten proposals were received for sites, as follows:

Proposals for Site—August, 1878.

No. 1—John Shillito—Offers the Premises at 101-105 W. Fourth Street, measuring 70 x 150 feet, valued at.....	\$100,000.00
Mr. Shillito will donate.....	20,000.00
	\$ 80,000.00
Ground rent at \$4,000 per annum, valued at.....	66,000.00
Total	\$146,000.00
No. 2—D. K. Este Estate—S. W. Cor. Fifth and Vine Streets: 100 feet on Vine Street by 84½ feet on Fifth Street.....	\$300,000.00
Additional 40 feet on Fifth Street.....	60,000.00
Total	\$360,000.00
No. 3—Pike's Opera House—Lease of Premises for 5 years at per annum \$ 8,500.00 Space—128½ x 70½ and four Committee Rooms.	
No. 4—D. T. Wright—East side of Elm and Benham Alley 100 x 200 (20,000 square feet).....	\$ 65,000.00
No. 5—Arlington Hotel—Fifth Street between Main and Sycamore, 94½ x 99½ (9,384 square feet).....	\$ 75,000.00
No. 6—J. R. Smith—North side of Fourth Street, between Main and Walnut, perpetual lease (13,132 square feet).....	\$100,000.00
Cash Payment	33,000.00
Total	\$133,000.00
No. 7—J. H. Barker—S. W. Cor. Fourth and Elm Streets, 100 feet on Fourth, 168 feet on Elm, 135 feet on McFarland, containing 19,740 square feet.....	\$130,000.00
No. 8—National Theatre—East side of Sycamore, north of Third, 100 x 204 (approximately 25,000 square feet). Lease with privilege of purchase at 8% on basis of... Subject to ground rent, \$800 per annum, value.....	\$ 75,000.00 13,333.00
Total	\$ 88,333.00
or will sell at (\$20,000 cash, balance in 10 payments of \$5,000 each at 7 per cent per annum)..	70,000.00
Ground rent.....	13,333.00
Total.....	\$ 83,333.00
or will sell at (\$30,000 cash, balance in 5 annual payments at 6 per cent per annum)	\$ 65,000.00
Ground rent.....	13,333.00
Total.....	\$ 78,333.00
No. 9—Robert Cooper—S. W. Cor. Seventh and Lodge, 154 feet on Seventh by 100 feet on Lodge (approximately 16,000 square feet)	\$ 70,000.00
No. 10—D. K. Este Estate—S. W. Cor. Fourth and Sycamore, 100 feet on Fourth by 90 feet on Sycamore, annual rental, \$3,600, value	\$ 60,000.00
N. W. Cor. Sixth and Vine Streets, prominently mentioned, but no proposition made, 100 x 200 (20,000 square feet). Reported terms—ground rent of \$14,000 per annum, value (without privilege of purchase).....	\$233,333.00

HISTORY OF CHAMBER OF COMMERCE BUILDING

Of the foregoing proposals that of the southwest corner of Fourth and Elm Streets, having a frontage of 100 feet on Fourth Street, 168 feet on Elm Street and 135 feet on McFarland Street, at a valuation of \$130,000, met with the greatest favor, and subsequently, after extended consideration and conferences with the owners, the purchase of this site was unanimously approved by the Board of Officers December 3, 1878, and recommended to the Association January 29, 1879. While action on this proposition was pending, the Post Office site at Fourth and Vine Streets came into prominence, in view of its ultimate abandonment by the Government upon completion of the new Post Office and Federal building. A resolution presented to the Chamber February 14, 1879, authorized the appointment of a committee of five members, including the President, to visit Washington for the purpose of opening



[Photo. by Kraemer Art Co.]

The northeast corner of Fourth and Vine 1894.
Cincinnati Gazette, 1856, later, Hammond Building to 1902. Present Ingalls Building erected 1903.

the negotiations with the Government which ultimately led to the purchase of the site at Fourth and Vine Streets, as before related, and superseded the further consideration of the Fourth and Elm Street site. The action of the Board in favoring the site at Fourth and Elm Streets carried with it the appointment of a committee of leading members empowered to consult architects and secure plans and estimates for a new building forthwith, and subsequently another committee was appointed to prepare a financial plan and to take into consideration the legal aspects of the case—whether its present charter gave the Chamber of Commerce authority to purchase land and erect a building and to finance it by the issuance of stocks or bonds, if the same should be necessary. From these preliminary steps may be traced the zeal, the earnestness, the activity and, indeed, the possibility of a building at Fourth and Elm Streets, which, it may safely be said, was only prevented by fortuitous circumstances and the wisdom and foresight of influential members.

After the Chamber of Commerce had purchased the Post Office lot, which was admittedly the most central, valuable and attractive site in the city, a leading real estate investor and capitalist had proposed to erect or remodel a building on the site at the northwest corner of Sixth and Vine Streets, with the rights of perpetual occupancy by the Chamber of adequate premises free of rent, in exchange for the relinquishment and transfer of its contract with the United States Government for the property at Fourth and Vine Streets. This proposition was not seriously considered as it was not in harmony with the spirit which had prevailed among the members in the years past, nor in strict faith with the Government, which had yielded out of special consideration to the Chamber of Commerce as a semi-public body, representative of the commercial and industrial interests of Cincinnati and the Ohio Valley, and one of the leading and most influential organizations of the country.



[Photo. by Kraemer Art Co.]

The southeast corner of Fourth and Vine, 1889. Sprague (1854) later called Seasongood Building on corner. Pike's Opera House. Chamber of Commerce rented Pike auditorium from November, 1881 to January, 1889.

The proposal to enlarge the site acquired at Fourth and Vine Streets by the purchase of an additional 33 feet adjoining the property on the west at a valuation of \$175,000 was recommended to the Association, but this was unpopular and was defeated by a vote of members taken May 19, 1884.

As an historical side-light upon the growth and prosperity of early Cincinnati, and the value of real estate in the vicinity of Fourth and Vine Streets, we quote from the preface of a small volume entitled, "Cincinnati in 1826," edited by B. Drake and E. D. Mansfield—Printed by Morgan, Lodge & Fisher, Cincinnati. The preface says—

"The almost unexampled rapidity with which the late humble village of Cincinnati has advanced to the rank and opulence of a city, has excited a wide-spread and increasing interest throughout the country, in relation both to its actual condition and the future prospects."

HISTORY OF CHAMBER OF COMMERCE BUILDING

The article states that the square bounded by Third and Fourth Streets and Vine and Race Streets, upon which Judge Burnet resided, could be obtained for about \$25,000, and advances the opinion that "no one can doubt that in ten years it may be sold for double that sum."

The population of Cincinnati in 1826 was 16,230.

The Financial Plan.

The nucleus of a building fund originated from the ordinary accumulations, in the ten years prior to 1879, at which date there were assets of \$40,000, invested in U. S. 4% reg. bonds. These were deposited with the Government in 1881 as security for the purchase of the Post Office property, and when, in 1885, the Secretary of the Treasury was ready to execute



[Photo. by Rombach & Greene]

The northwest corner of Fourth and Vine. 1904. Eckstein Building, Erected 1856, later called Big Four and Western Union Building. German National Bank erected 1905. Shadow of Chamber of Commerce shows roof turrets.

a deed for the lot at Fourth and Vine Streets, the bonds were sold by the Government and the proceeds, \$49,125, applied to the purchase price. But it was not until 1882 that a successful financial plan was devised, under which an ample fund was raised to begin the preliminary and active construction of the building. By the end of the fiscal year, August 31, 1886, this fund had grown to the generous proportions of \$491,649.99, which included \$100,000 paid for the real estate at Fourth and Vine Streets.

The financial plan formulated to raise the necessary building fund was devised and prepared by Henry C. Urner, then President of the Chamber of Commerce, and was based upon the issuance of Certificates of Membership

to all individual members of record who wished to participate in the plan. This provision was incorporated in the constitution as amended March 14, 1882, and, briefly stated, provided that to all present members at that date who wished to accept the conditions of the plan, a Certificate of Membership would be issued upon the payment of \$100, if applied for within two months from the passage of this amendment; to others admitted to membership between March 14, 1882, and January 1, 1883, the initiation fee would be \$250; between January 1, 1883, and January 1, 1884, the initiation fee would be \$500, and thereafter \$1,000.



[Photo. by Rombach & Groene]

South side of Fourth Street, near Vine, in 1890. Pike's Opera House, Home of Chamber of Commerce, 1881-89. Distinctive, castle-like Chamber of Commerce.

The fact that the Certificates of Membership thus provided for, were transferable from one person to another, if duly elected, imparted to the certificate a marketable or salable value, and gave members the right to sell and transfer their certificates, if they should wish to retire, and the annually increasing amount of the initiation fee from \$100 to \$250, to \$500, and to \$1,000, gave a financial advantage to the purchasers of certificates at \$100 over those who came after, and this provision was a stimulus which brought into the Chamber a large number of members. With the exception of a small number, nearly all members of the Chamber at the date March 14, 1882, availed themselves of the opportunity to purchase certificates at \$100. There was a large influx

HISTORY OF CHAMBER OF COMMERCE BUILDING

of new members during the remainder of 1882 at the initiation fee of \$250, and at the increased fee of \$500, effective January 1, 1883, there was a single member taken in at that price before the By-Laws were again revised and amended March 13, 1883, whereby the admission to membership by the payment of an initiation fee was eliminated. This, in effect, was a practical limitation of the membership, as thereafter members were admitted only by transfer of certificates.

Under this certificate plan the membership of the Chamber of Commerce increased from about 1,175 on September 1, 1881, to a total of 2,275 on March 13, 1883, of which number 2,184 were certificate members and 91 non-certificate members. It must be stated the certificate plan was not compulsory.



[Photo. by Kraemer Art Co.]

Fourth Street, looking west from Vine, in 1902.

Through this successful plan, and the accumulations from annual dues and other sources of revenue, the assets and resources of the Chamber, during the period of four years, increased from \$44,301.22 on August 31, 1881, to \$438,448.77 on August 31, 1885, and \$491,649.99 on August 31, 1886, which included \$100,000 paid the United States Government for the Post Office property.

The foregoing embraces the financial program that brought vitality and success to the building enterprise. Besides the immediate resources here mentioned, the funds were materially increased from the earnings and investments of the accumulated moneys unemployed before the building operations began.

In order to make further financial provision for the completion of the building, the Association, at a special meeting held December 24, 1886, authorized the Board of Real Estate Managers to issue bonds of the Chamber of Commerce to an amount of \$150,000 to bear four per cent interest, redeemable after ten years, and payable in twenty years from date of issue. Under this authority, the bonds were issued, bearing date January 1, 1888, and were sold at par, yielding \$150,000, and accrued interest. The bonds were issued in denominations of \$500 each, signed by Levi C. Goodale, President, and William E. Hutton, Secretary, and bore the countersignature of Henry C. Uner as the Trustee, to whom the mortgage upon the Chamber of Commerce building and lot, was executed, as security for the holders of the bonds.

While by the issuance of the bonds, sufficient funds were raised to practically complete the building, there yet remained the necessity of meeting the cost of carving and furnishings, which had not been included in the original estimates; and to provide for this emergency the Board of Real Estate Managers, together with the President and Vice-Presidents, were authorized in March, 1889, to negotiate loans of \$75,000, which was known as the Floating Debt.

Additional to the foregoing resources, the building fund was further increased by a bequest of \$5,000 from the estate of the late James A. Frazer, a valued member of the Chamber and a leading merchant of our city. This was held in trust until the building was begun, and yielded \$6,661.35. Mr. Frazer died July 22, 1879. In recognition of his public spirit and generosity, the Board of Directors, in 1881, procured a life-sized portrait painting of him, which for thirty years adorned the walls of the Chamber. It was destroyed by the fire of January 10, 1911. A similar portrait of Josiah Lawrence, a charter member of the Chamber of Commerce of 1839, and a prominent merchant and manufacturer of his day, which also hung in the Exchange Hall for many years, was seriously damaged by the fire.

Prior to this period of financial success, which we have here briefly reviewed, the question of finances and the failures to raise sufficient funds for the purposes of erecting a building, had been for years the main cause of repeated discouragement. In the year 1868 a subscription fund was started, with the ever-present hope of a new building in view, when the aggregate of \$100,000 was subscribed, and here the project was temporarily dropped. Again in 1869, when the Chamber was rendered homeless by fire, a new building was agitated, and a subscription list opened that reached the handsome total of \$225,000, to which the Chamber of Commerce itself subscribed \$20,000, but this also failed for want of further support.

During the period immediately after the Chamber had purchased the Post-office property there were several unsuccessful attempts to improve the financial status, in view of the approaching necessity of providing funds to meet the payment of the balance of the contract when it should become due the Government. In April, 1879, a plan was devised for the soliciting of subscriptions from members in amounts not less than \$100, each member so contributing to be entitled to an annual rebate of \$6 on his dues to the Chamber, but this plan did not meet with general approval. Another plan was devised in 1881 whereby it was sought to raise additional funds to pay for the Post-office lot by a form of assessment against each active member, the amount of \$2.50 monthly for a period of eighteen months, but this plan was voted down by the Association; and thus it was one failure after another, until the certificate plan of March 14, 1882, was established and led to ultimate financial success.

The Competition for Plans.

The securing of designs and plans for the building was accomplished by a competition, governed by uniform specifications and requirements. Six architects, all eminent in the profession, were selected and invited by the Board of Real Estate Managers to submit plans, for which compensation was made. The selected architects were James W. McLaughlin, Samuel Hannaford, and A. C. Nash, of Cincinnati; H. H. Richardson, of Brookline, Mass.; George B. Post, of New York City, and Burnham & Root, of Chicago, to each of whom \$500 was to be paid. Architects from other cities were admitted to the competition upon the same terms and conditions as the selected architects, with the exception that they were not to be compensated for the plans thus



[Courtesy of Mrs. H. C. Urner]

O Von Mohl	Pitts H. Burt	Edw. Goepfer	H. H. Richardson	Wm. Worthington	E. J. Horton	Mr. Shepley, Boston
W. W. Taylor		A. J. Clark		Reuben H. Warder		Str. A. T. Goshorn
Henry C. Urner	Leopold Markbreit	Herman Goepfer		John Church		
Henry P. Boyden		John L. Stettinius	Chas. E. Mitchell	John V. Lewis		

Richardson with Cincinnati friends at the "Zoo" Club House. Annual dinner of the Hengstenberg Lunch Table, in May, 1885.

submitted, unless selected as the most meritorious. These architects who entered the competition were Charles Crapsey, Edwin Anderson, and H. E. Siter, of Cincinnati; Samuel J. F. Thayer, F. M. Clark, A. G. Everett, and E. M. Wheelwright, all of Boston; Bruce Price, of New York City, and M. E. Beebe & Son, of Buffalo, N. Y.



“Pink Milford” Quarries. The Chamber of Commerce granite came from these quarries at Milford, Mass. Photo. November, 1902.
[Courtesy of Norcross Brothers Co.]

There were in all thirteen separate sets of designs and plans entered in the competition, which closed June 1, 1885, of which number two were joint designs, one submitted by Messrs Anderson and Siter, of Cincinnati, and the other by Messrs. Everett and Wheelwright, of Boston. All of these designs were of great merit and originality, and, including the successful Richardson design, were displayed on the floor of 'Change for the inspection of members and citizens.

The scheme and scope of the competition is expressed in the published circular issued by the Board of Real Estate Managers, under date December 17, 1884, from which the following extracts are taken.

Besides the general conditions already mentioned, the circular provided that the designs submitted shall embrace ground and floor plans, elevations of three sides of building, longitudinal and transverse sections, scale $\frac{1}{8}$ -inch to the foot, the drawings to be in black lines without shading or coloring.

"Each design must provide for the construction of a building of fire-proof materials of the most improved kind (except doors, door and window frames and flooring may be of wood and iron shutters may be dispensed with), and must include all modern conveniences.

"The total construction, including sidewalks, heating and ventilation and elevator machinery and appliances, must not exceed \$500,000.

"The main hall to be as large as possible after reserving space for corridors, offices and other supplemental rooms. The size of the main hall is of the first importance.

"All architects who intend to enter into competition must notify the Clerk of the Board of such intention, on or before the 15th day of January, 1885, and all designs must be placed under seal in the hands of the Clerk of the Board, on or before the 1st day of June, 1885, when the designs will be opened and compared.

"Each design must bear some distinctive mark that will not indicate the name of the person submitting it and shall be accompanied by a sealed envelope bearing the same mark and containing the name of the author, to be opened only after the Board shall have canvassed the merits of all designs submitted and made its decision as to which one is the most satisfactory.

"An explicit description of the proposed building must accompany each design stating materials to be used, with such other information as will enable the Board to obtain trustworthy estimates of the cost of construction and must include a detailed estimate of its cost by the author of the design."

In defining the question of compensation, the circular says:

"If any design submitted shall be approved and adopted by the Board as satisfactory, the person submitting the same shall receive, in lieu of the \$500, hereinbefore provided, the sum of \$2,000 therefor, or at the option of the Board, he shall be appointed Architect of the building. Should the successful competitor be appointed Architect of the building, he shall be paid for performing the duties incident to that office, the compensation usually paid according to the Rules of the American Institute of Architects."

The circular closes with this paragraph:

"Except as suggested in the foregoing, the Board of Real Estate Managers has avoided forming any plan of its own as to the proposed building, and has no suggestion to make. It prefers to leave the whole subject to the untrammelled taste and intelligence of the competing architects. In comparing designs and in reaching a conclusion as to their relative merits, consideration will be principally given to the quality, size, appearance and appropriate character of the building for the purposes for which it is intended; together with its cost and the opportunities afforded for rentals in the parts not required for the uses of the Chamber of Commerce. The Board will be glad to confer with any architect intending to submit a design, but such conference is not obligatory on the part of architects."

The Richardson Design Selected.

The selected and successful design was that submitted by H. H. Richardson, of Brookline, Mass., one of the most renowned and distinguished architects of the profession. The selection of the Richardson design attracted considerable professional interest throughout the country in architectural circles, and the building, when completed, was the subject of pictorial articles and critical study by well-known writers on art and architecture. Of this design we will let Mr. Richardson himself speak. From a letter to the Board of Real Estate Managers, which accompanied Mr. Richardson's design and plan, in explanation and analysis of it, we quote the following extracts:



Early Stage of Construction, 1887, Showing Great Derricks.

[G. Owen, Photo.]

"The plan of the building is strictly utilitarian, the aim being to obtain the greatest practical advantages for its distinctive purposes that can be had within reasonable limits of outlay. In considering what is reasonable in this respect, the structure has been regarded as one of permanent character, and the probabilities of an enlarged population and an advancing standard of civilized requirement have not been overlooked.

"As to light, the object has been to make as large window space as shall be consistent with due strength of walls, and by resorting to special expedients, of which the result will be that the great hall and all the offices receive floods of light, while not a single room in the building lacks direct light throughout the outer walls, in excess of ordinary rules.

"As to architectural effect, with the atmospheric difficulties of the locality in view, the design has been to provide a building the character of which should depend on its outlines, on the massing and accentuation of the main features representing its leading purposes, and on the relation of the openings to the solid parts. Although, under your requirement, as great preponderance of openings is necessary, the intention has been to produce that sense of solidity requisite in dignified, monumental work, by a careful study of the piers and by a perfectly quiet and massive treatment of the wall surfaces.

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"The construction is fire-proof throughout. The outer walls are of Longmeadow brown stone, backed with brick, except in the basement, where the walls are of solid red granite.

"A free treatment of Romanesque has been followed throughout as a style especially adapted to the requirements of a large civic building; for while it maintains great dignity, together with a strong sense of solidity, it lends itself at the same time most readily to the requirements of utility, especially in the matter of light. To strengthen this feeling of dignity, and to express the civic character of the building, the corners have been emphasized, and a monumental treatment followed throughout. The drawings are so complete that a further description of the exterior seems unnecessary.

"An alternative design is submitted which has practically the same arrangement throughout as the first design. This design does away with the round towers on the corners, and brings the walls out to the limit of the lot. By this means the area of the great hall is increased, giving with its lobby an area of 11,184 square feet."



[G. Owen, Photo.]

Construction. Completion of the Great Arches, 1887-1888.

It is noted that Mr. Richardson's design contemplated the use of Longmeadow brown stone for the upper superstructure and red granite in the basement walls, but in the subsequent specifications this was changed and granite was substituted for the exterior walls throughout, the "pink Milford" granite being used instead of the brown stone. In the selection of the pink Milford granite, the Board was assisted in reaching this decision by a trip to Pittsburgh to view the new County buildings in that city then being built of this beautiful granite.

In the alternative design referred to, the corners of the building were treated in a squared-tower effect, but it is known that Mr. Richardson's artistic preference was for the design with the round corners, and it was this design, one of great beauty and harmony, which was chosen by the Board of Real Estate Managers, June 8, 1885, by unanimous vote.

In his address at the Dedicatory Exercises, January 30, 1889, Mr. Henry C. Urner, in speaking of the Richardson design, said:

"In deciding upon the character of the building, the matter of first necessity was to provide for the utilitarian purposes to which it was to be applied. Principal of these was a proper provision for a great hall for the daily sessions of the Association and apartments for its other uses. Spaces were also to be provided from which rents could be derived. After suitable provision for these purposes had been made in the design, it was the intention to construct a building of enduring materials, which should assure it against the accidents that oftentimes work to the destruction of buildings, and to build in such massive mold that it should resist, as far as possible, the assaults of time itself. Added to these considerations was the desire that in its architectural form and proportions the building should be of noble simplicity in outline, rich in adornment, suitable and serviceable in genuine vital art, clear in its structural expression, and practically representative of the uses and purposes of the organization which built it, and that it should stand for all time as a suitable contribution to the architecture of the city from its chief commercial organization, whose members had been so largely the cause of the city's prosperity—a prosperity in which they have abundantly shared.

"This was the problem to which the architect addressed himself with the enthusiasm and compelling will of genius. In conversation he many times said to me that the designing of this building presented to him more interesting architectural features than had been in any work which he had ever undertaken. He had, he said, designed many buildings for public use and for private use, but never had he had such a task before him of joining those uses, and of constructing an edifice which should not only be adapted to both, but which should show by its exterior its chief inner purpose, which was to be, as he expressed it, the home of a great civic organization.

"How well he carried out these thoughts, and in what noble purpose they have culminated, the building itself will tell more eloquently than can any human tongue long after we who today celebrate its completion by dedicating it to practical use shall have passed away."

A Short Description of the Building.

A description of the building from the purely artistic or technical standpoint will be left to the pen of the professional architect, and in the limits of this sketch we will make but brief reference to the physical structure, as it appeals to the layman and the passing admirer.

In its general treatment and effect it was massive and monumental, with outer walls of great depth, built of rough hewn granite, rising eight stories above the street level, and terminating in a tall-pointed roof of red tile, which ascended sharply to a height of 75 feet above the eaves, the rounded tower effects at the four corners of the building being treated in the same manner with lower conical roofs. Rising above the cornice were five dormer windows on the Vine Street front, and a single and larger dormer window on each of the Fourth Street and Burnet Street fronts. The dominating feature of the exterior of the building was the clusters or arcades of gracefully arched windows, three stories in height, a group of five on the Vine Street elevation of the building, and a group of three each on the Fourth Street and Burnet Street elevations. These superb arched windows were surmounted by a double story of smaller arched windows, placed in pairs over

each of the main arches below, and were flanked on either side by the rounded corner towers, the walls of which, from the second to the fifth floor level, were void of window openings—a feature which lent to the whole an imposing effect of strength and dignity. The granite of which the building was constructed was from the quarries of Norcross Brothers, and was known technically as Worcester granite, or “pink Milford,” owing to its delicate tinge of that color on its freshly cut faces. The building was richly embellished with carvings above the lines of the second floor, mainly on the arches and capitals of the large window clusters on the Fourth Street and Vine Street elevations, and also on the smaller window openings above the fifth floor. The large dormer windows on the Fourth Street and Burnet Street fronts were ornamented with eagles carved in granite, two on each dormer. The stone carving was done by Evans & Tombs, of Boston (sub-contractors), from original designs by the architects, and cost in the aggregate \$29,780.60. But a description of this kind, and indeed even photographs of the building, give but an inadequate and superficial idea of its quiet beauty and impressiveness. It should be seen to be fully grasped and appreciated.

Of its interior we will speak but briefly. Below the Fourth Street level there was a basement, divided into two large rooms, the front room extending under the Fourth Street sidewalk, known as the Restaurant, and the rear one, known as the Bank Room, facing on Vine and Burnet Streets. Below this was the subbasement, in the south half of which was located the power and electric plant. The main entrance to the building was at the extreme west of the Fourth Street front, a few steps above the sidewalk, and opened into a roomy corridor 22 feet wide, from the center of which rose the main staircase, and on either side of which were located the elevators. This main corridor ran through to Burnet Street by a descending stairway, and was intersected midway by a broad corridor leading from the Vine Street entrance of the building. The first floor was divided into two large rooms, one north of the Vine Street entrance and one to the south, both of which had interior connections into the main corridors. On the second floor was the Exchange Hall, the meeting place for the daily sessions of the Merchants' Exchange. This great room was approximately 65 feet wide by 135 feet long, and a height of 50 feet from floor to ceiling, and to this floor space was added an entrance lobby or approach 22 by 33 feet. Opening from the Exchange Hall, and connecting with it, were the executive offices of the Chamber, committee rooms, lavatories, cloak room, etc., and overlooking the whole, through an arcade of polished granite arches, was a public, or visitors', gallery. Immediately over the Exchange Hall were three floors of offices, from the fifth to the seventh floor, inclusive—seventeen rooms on each floor, arranged around a central area or light well, and above these the attic level. A unique feature of the building was the method of suspending the three upper floors, including the ceiling of the Exchange Hall, from iron trusses—fourteen in number—which carried the interior construction of these floors. By this means the grand Exchange Hall was kept entirely free of columns or other obstructions. On top of these trusses, which spanned the building from east to west, was built the iron construction on which rested the tile roof. The dormer windows admitted light to the attic, and on the west slope of the roof was a large glass skylight.

An open area or light well, facing to the west, approximating 22 by 40 feet in size, admitted light and air to the interior rooms and stairway halls above the fourth floor.

The building was steam-heated and provided with an elaborate system of ventilation, operated by a large rotary fan in the attic driven by an electric motor, which forced fresh heated air through ducts to the main parts of the building. The outside air supplied to the fan was cleaned and purified by passing through large cloth bags and then heated over steam coils.

The Supervising Architects—The Construction of the Building.

The firm of Shepley, Rutan & Coolidge, of Boston, all of whom were connected with Mr. Richardson's office, succeeded to his business after his death in April, 1886, and were appointed the official architects of the building, to carry out Mr. Richardson's plan.



[Photo. by Rombach & Groene]

Entrance to Bank on Fourth Street, August, 1906.

Mr. A. O. Elzner, of Cincinnati, at that time in the service of Mr. Richardson, had much to do with the preparation of the working plans and was appointed by him to supervise the erection of the building. Upon completion of the foundations Mr. Elzner decided to enter upon the practice of his profession, and was succeeded by Mr. D. C. Hale, who as representative of the architects was in constant attendance upon the work until its completion.

On the completion of the working plans and specifications in January, 1886, proposals for the erection of the building as an entirety and for the different branches of the work were invited, and opened May 17, 1886, but as the lowest of these largely exceeded the estimates, the bids were deemed unsatisfactory by the Board and were rejected. That the work might proceed without further delay, bids were taken for the excavations and foundations, including the demolition of the old Post Office building. This work was awarded to Patrick Murray, a local contractor, at \$30,281, which amount was later reduced by changes in the specifications.

While this work was progressing, proposals were again invited, and received December 21, 1886, for the erection of the entire superstructure above the foundations, and the contract for this work, not including the stone carving, was awarded under date of January 1, 1887, to the firm of Norcross Brothers, of Worcester, Mass., at their bid of \$526,446, the contract calling for the completion of the building in eighteen months from the date they were given possession.



Main Entrance. To Corridors, Stairways and Elevators.

The active work on the foundations began May 31, 1886, with the demolition of the abandoned Post Office building. This work and the laying of the massive foundations were completed and ready for the superstructure about May 1, 1887, when the contractors for this work took charge. The corner stone was laid June 18, 1887, and from that date the work advanced rapidly, and the building was completed and thrown open to the members and the public on the occasion of its dedication, January 29 and 30, 1889. The period of actual construction of the building and foundations approximated two years and eight months. There were no serious delays or interruptions on account of strikes or other disturbances.

The Corner Stone—The Copper Box.

The corner stone of the building, around which is clustered the sentiment and traditions of the structure, was laid on Saturday, June 18, 1887, at 11:30 a. m. There were no formal exercises prepared for the occasion. In the absence from the city of President Hickenlooper, First Vice-President Levi C. Goodale officiated as representative of the Board of Directors, and Messrs. Henry C. Urner and James M. Glenn, members of the Real Estate Board, and Colonel Sidney D. Maxwell, Superintendent of the Chamber of Commerce, were the officials in attendance.

The corner stone was laid in the exterior wall of the round corner of the building, facing Fourth and Vine Streets, and immediately under the sill stone of the center window, and was just above the sidewalk level. The stone measured 4 feet long, 2 feet 8 inches high, and 2 feet 8 inches in the wall, and into the top of the stone a hole was cut, 14 inches square by 10 inches deep, to receive the copper box. On the outside face of the stone was a chiseled panel, into which the date had been cut in Roman lettering.

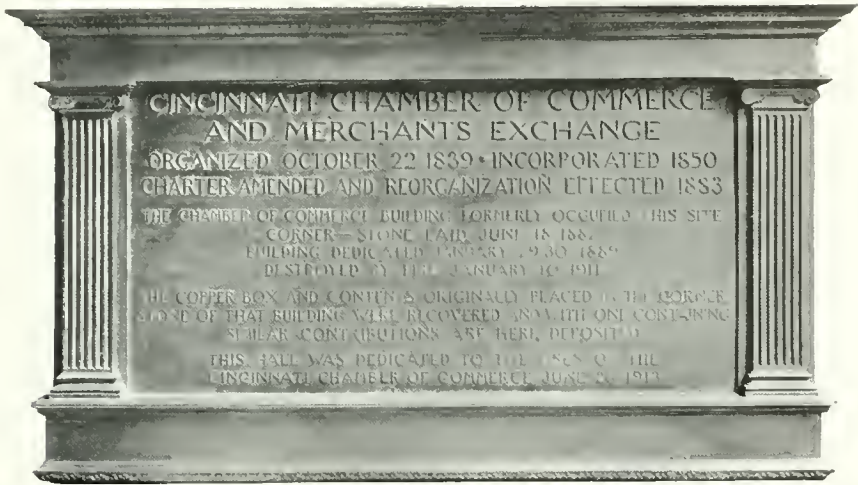


The Cornerstone.

Following the fire of January 10, 1911, the Chamber of Commerce parted with its ownership in the property, and the building was demolished to make way for another structure to be erected upon the site by the Union Central Life Insurance Company, into which new building the Chamber of Commerce, by virtue of an agreement with that company dated July 15, 1911, took permanent quarters on the second and third floors, under a form of lease terminable at the option of either party to the agreement at the end of any ten-year period, upon the payment by the Insurance Company to the Chamber of Commerce the sum of \$600,000, the fixed value of the leasehold.

The corner stone was removed from the walls of the old building Thursday, January 18, 1912, and the copper box imbedded in it for nearly twenty-five years was taken out intact. The box measures $13\frac{1}{2}$ by $13\frac{1}{2}$ by $9\frac{1}{2}$ inches, and contains annual reports and printed documents of the Chamber, records of an historical character, papers and documents of the time relating to the commercial and financial activities of the city.

To preserve this valuable relic for all time, the copper box, with its contents undisturbed, was subsequently placed in a niche built in the walls of the present Exchange Hall of the Chamber of Commerce, on the second floor of the new building of the Union Central Life Insurance Company, where it now reposes. Its resting place is marked with a bronze tablet appropriately inscribed.



[Photo. by Longley]

Bronze Tablet on wall of Exchange Hall. Contains Copper Box from old Corner-stone. Design by C. J. Barnhorn.

The *Cincinnati Price Current*, Mr. Charles B. Murray, editor and proprietor, in its weekly issue of January 24, 1889, in commenting upon the then approaching dedication of the building, said:

"The membership of the Cincinnati Chamber of Commerce may congratulate itself on securing so desirable a place for its business purposes, as also upon the comparative ease with which the necessary funds were secured, and the moderate encumbrance of indebtedness remaining to burden the future. Not only is the building an eminently desirable one for its utility of arrangement, but it is a grand monument of the progressive enterprise of a thrifty community, and as such it will be contemplated with special pride by every citizen. The membership of the Chamber represents every interest of importance in this great commercial and manufacturing center, not alone confined to industrial callings, but embracing the political and economic elements, art and music, and everything that goes to make it a thoroughly liberal and representative institution in the community."



CINCINNATI ASTRONOMICAL SOCIETY

Following are the programs of the dedicatory exercises:

Tuesday Evening, January 29, 1889, 8 to 11 O'Clock.

Promenade Concert by the Cincinnati Grand Orchestra, Michael Brand,
Conductor, Held in the Exchange Hall of the New Building.

Wednesday Morning, January 30, 1889.

Procession of Members from the Old Exchange to the New Building,
10 O'Clock A. M.

Musical Program by the Orchestra, from 10 to 11 O'Clock A. M.

Formal Exercises of Dedication, held in Exchange Hall,
at 11 O'Clock A. M.

- Call to Order.....By President Thomas Morrison.
Music.
- Prayer.....By Rev. B. W. Chidlaw, D.D.
Music.
- Address..... By Henry C. Uner, on behalf of the Board
of Real Estate Managers, on Delivering the Keys of the New Building.
Music.
- Response and Reception of the Keys.....
.....By Thomas Morrison, President of the Chamber of Commerce.
- Dedicatory Hymn (words composed by Col. Sidney D. Maxwell),
Air, "Old Hundred".....Orchestra and Audience.
- Oration.....By General Edward F. Noyes.
Music.
- Address of Welcome to Visiting Representatives from Other Commercial
Bodies.....By Hon. Amor Smith, Jr., Mayor of Cincinnati.
Music.
- Addresses by Visiting Delegates.
Music.
- Adjournment.

Wednesday Evening, January 30, 1889.

Banquet at Scottish Rite Cathedral, 8 O'Clock P. M.

Program of Toasts.

Toastmaster, C. M. Holloway.

- The Cincinnati Chamber of Commerce.....
.....Response by President Thomas Morrison
- The Northwest.....Response by Mr. John Johnston, of Milwaukee
- The South.....Response by Mr. George S. Kinney, of Nashville
- The West.....Response by Mr. Charles H. Dodd, of Portland, Oregon
- New York.....Response by Mr. B. S. Clark, of New York
- Chicago.....Response by Mr. George F. Stone, Secretary, Chicago Board of Trade
- Baltimore.....Response by Mr. William S. Young, of Baltimore
- St. Louis.....Response by Mr. Alex. Euston, of St. Louis

After the regular program of toasts, Mr. J. C. Klauder, being called upon, extended greetings from the city of Philadelphia, and there were also brief informal remarks by General Michael Ryan, Hon. Samuel F. Hunt, Ex-Governor R. B. Bullock of Georgia, Col. L. C. Weir, Chairman Banquet Committee, and Mr. E. N. Roth, of the St. Nicholas Hotel, the banquet caterer.

The Dedication of the Building.

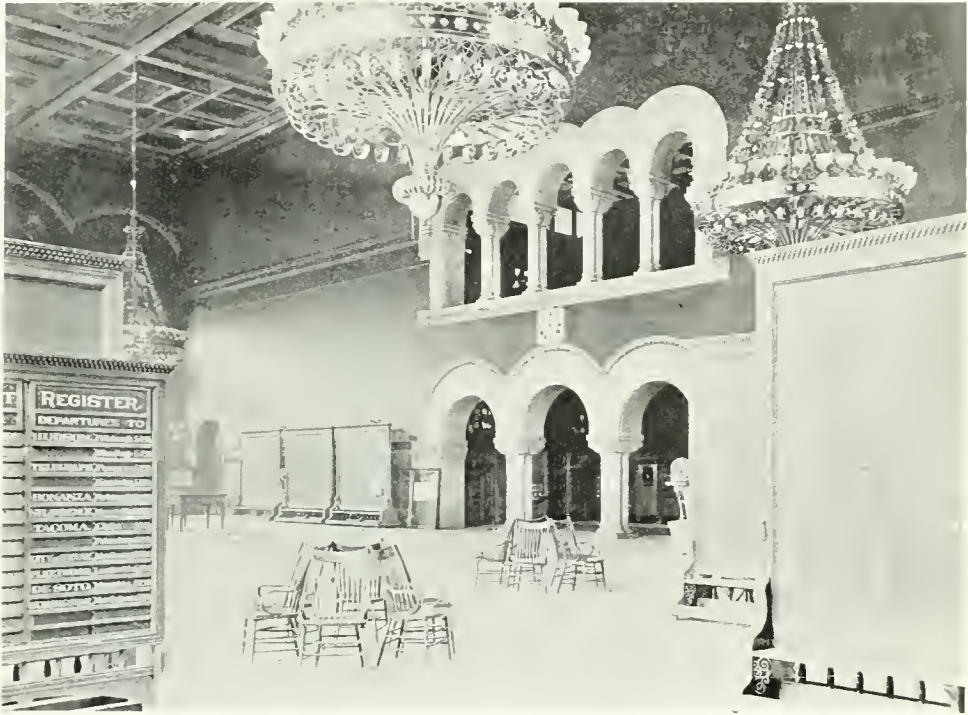
O God, our Father, now we raise
Our hearts to Thee, in grateful praise,
For all the mercies from above,
Which Thou hast sent us in Thy love.

In all this house, help us to see
How Thou dost frame our destiny;
And let Thy benediction come,
And rest upon this business home.

Within these walls of strength and grace,
May honor find a dwelling place;
May justice reign; may truth abide;
May right prevail and wisdom guide.

Hear us, our Father, as we pray
For blessings on our work to-day;
Bless membership and guest, and be
Our help throughout eternity.

Words Composed by Sidney D. Maxwell.



[Courtesy of American Architect, N. Y.]

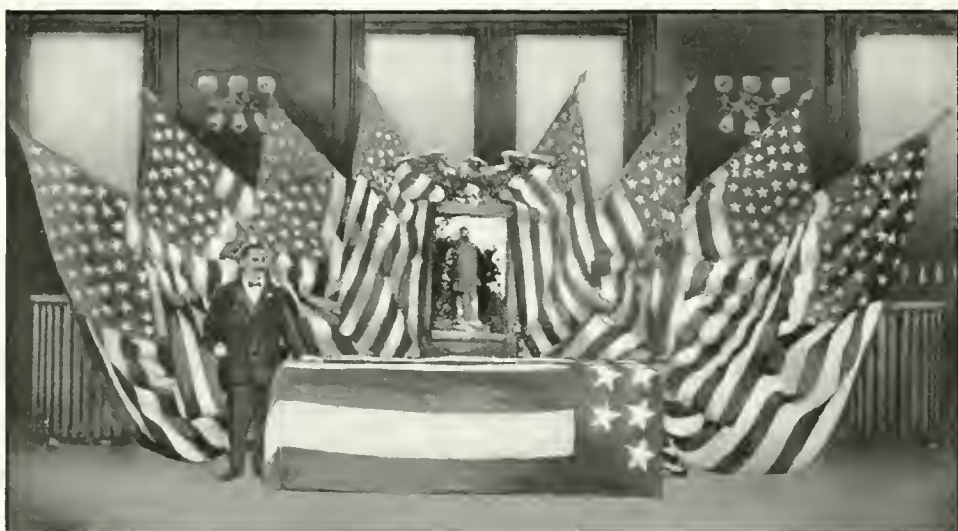
Exchange Floor, 1890.

The dedicatory exercises which marked the completion and opening of the new building began with a promenade concert and reception to members of the Chamber of Commerce and invited guests on the evening of Tuesday, January 29, 1889, and continued the next day, Wednesday, January 30, with formal ceremonies of dedication, which took place in the Exchange Hall, commencing at 11 a. m., this having been preceded by a procession of members who marched from former quarters in the Pike Building, headed by a band of music, to the new building. The dedication concluded the same evening with an elaborate banquet held in the large dining hall of the Scottish Rite Cathedral, on Broadway.

While marked with simplicity and dignity, the dedication of the building, taken in its entirety, was without question the most elaborate and imposing function of this character which had ever taken place in the history of Cincinnati. At the evening reception and promenade concert a large and notable gathering of people was present. On this memorable occasion the great

building was lighted from within by its thousands of electric lights, and without by reflectors and calcium lights placed on the surrounding buildings. The entire arrangements were admirably planned and executed; the interior decorations and illumination of the grand Exchange Hall were brilliant and beautiful. It was an event in the commercial and social life of Cincinnati, a scene of great animation and beauty, and one which was deeply impressed upon the memory of those who were present.

The singing of the hymn was an impressive event. The air was familiar to all. It was a grand chorus of two thousand male voices, such an one as is heard but once in a lifetime. A melody, made sacred by many generations' use, not only filled the spacious hall and its approaches, but swept in great volume to the crowded thoroughfares below, and the passing throng paused to listen, and the windows of the adjacent buildings were suddenly peopled with interested hearers, as the business men of a great city solemnly recognized God in his dealings with men, and invoked his blessing on the work of their hands and on themselves.



[*Banford, Times Star.*]

Rostrum of 'Change, Chas. W. Roth, Presiding. Lincoln Celebration, Feb. 12, 1909.

The dedicatory oration delivered by General Edward F. Noyes, of Cincinnati, formerly Governor of Ohio—distinguished soldier and diplomat—was of exceptional beauty and eloquence. His opening remarks with reference to the building and its destiny, had a singular appropriateness to our subject, and we quote them in full:

"We are assembled to formally dedicate to the uses for which it was intended this magnificent Palace of Industry—this Temple of Trade and Commerce—to be devoted henceforth to the business interests of Cincinnati. We rejoice in a building ample in its proportions, massive in its structure, perfect in its adaptation, beautiful and grand in architecture—at once a monument to its patrons and builders and a pride to all our citizens.

"May the hand of time be tenderly laid upon it, and the fingers of the years touch it gently; may no earthquake shatter its walls; may no violence assail it; may it be spared the consuming fires; and may it remain a joy and a blessing to the generations whose busy feet will pass in and out its portals long after we who are here today shall have been called to rest with the fathers."

The dedication of the building was attended by representatives from the leading Chambers of Commerce and Boards of Trade, and by delegates from cities and States, besides many eminent and distinguished guests. Numerous letters and telegrams of congratulation were received, from the President of the United States, the President and Vice-President-elect, Cabinet members,

HISTORY OF CHAMBER OF COMMERCE BUILDING

Senators, Congressmen, Governors of several States, Exchange officials, absent friends, and distinguished civilians from all parts of the country.

Great credit must be given to the Executive Committee in general charge of the dedication, as well as to the sub-committees, for the success and élat of this notable occasion. The Executive Committee was composed of the following members:

	Charles H. Flach, <i>Chairman</i> .	
S. F. Dana.	L. H. Brooks.	Luther Parker.
Earl W. Stimson.	A. T. Goshorn.	Thomas Morrison.
L. C. Weir.	William Henry Davis.	Lowe Emerson.
M. E. Ingalls.	Charles Fleischmann.	Richard Dymond.
Richard Smith.	C. M. Holloway.	Brent Arnold.
Henry C. Urner.	R. A. Dykins.	Sidney D. Maxwell.



Courtesy, Dan B. Granger.

'Change as seen from Visitors' Gallery
Looking toward the South Windows. About 1905.

While not specially emphasized, there was a dual character to the dedicatory exercises in that, as well as celebrating the completion and opening of the new building, they also marked the virtual completion of the fiftieth anniversary of the founding of the Chamber of Commerce, which traces its origin to the year 1839.

A special feature, planned by the local railroad companies for the entertainment of the invited guests and members, was an excursion over the local terminals and around the city to points of interest on the various lines, and included a visit to Covington and Newport, recrossing the river over the newly finished bridge of the Chesapeake & Ohio Railway, thence to Ivorydale and return to the city.



[E. B. Corc]

John Carlisle.
Elected 1883. Re-elected 1886.
Served seven years.



[Photo by Landy]

John Kyle ("Captain").
Elected 1884. Re-elected 1888.
Served to date of death, March 20,
1889. Total service, four years,
six months.



[Courtesy of Mrs. Hall]

W. W. Peabody.
Pres., 1883-4, 1884-5. Pres. Ex-officio
of Board. Served two years.

The Board of Real Estate Managers.

The Board of Real Estate Managers was created under the code of By-Laws of the Chamber of Commerce adopted March 13, 1883. The Board was composed of five members, and included the President of the Chamber, who was ex-officio the presiding officer of the Board during his term of office, and four other members, elected for a term of four years, one member being elected annually to fill vacancies as they occurred.

To this Board was entrusted and delegated (By-Laws, Article VI), the

"General supervision, management and control of all matters pertaining to the real estate that is or may be owned by the Association and the building to be erected thereon (except, after construction, such parts of said building as may be occupied by the Association for its own uses), and of the Real Estate and Building Fund."

It was further empowered

"At its own discretion to procure and approve plans for, and estimates of the cost of, the construction of the building to be erected upon the real estate that is or may be owned by the Association."

And if the estimate of the cost of the building exceeded the amount of the Building Fund it was the duty of the Board to devise some financial plan for raising the amount necessary and submit the same for the approval of the Association.

In other words, the entire control and management of the real estate, the securing of plans and selection of an architect, the making of contracts, the erection of the building, the financial affairs of this department, and the permanent care of the structure after its erection were all vested in the Board of Real Estate Managers. Each member of the Board was under bond in the sum of \$50,000 and served without compensation.

At the annual election in September, 1883, the first Board of Real Estate Managers to take hold under the newly adopted By-Laws was elected. This and the subsequent Boards from 1883-84 to 1890-91, inclusive, were composed as follows:

The Members of the Board by Years.

1883-84

W. W. Peabody, President.
Henry C. Urner (four years).
John Carlisle (three years).
A. Hickenlooper (two years).
Seth C. Foster (one year).

1884-85

W. W. Peabody, President.
John Kyle (four years).
Henry C. Urner (three years).
John Carlisle (two years).
A. Hickenlooper (one year).

1885-86

Edwin Stevens, President.
James M. Glenn (four years).
John Kyle (three years).
Henry C. Urner (two years).
John Carlisle (one year).

1886-87

A. Hickenlooper, President.
John Carlisle (four years).
James M. Glenn (three years).
John Kyle (two years).
Henry C. Urner (one year).

1887-88

Levi C. Goodale, President.
Henry C. Urner (four years).
John Carlisle (three years).
James M. Glenn (two years).
John Kyle (one year).

1888-89

Thomas Morrison, President.
*John Kyle (four years).
Henry C. Urner (three years).
John Carlisle (two years).
James M. Glenn (one year).

1889-90

Lee H. Brooks, President.
Samuel Bailey, Jr. (four years).
C. M. Holloway (three years).
Henry C. Urner (two years).
John Carlisle (one year).

†1890-91

Lowe Emerson, President.
John Grubb (four years).
Samuel Bailey, Jr. (three years).
C. M. Holloway (two years).
Henry C. Urner (one year).

*John Kyle died March 20, 1889
C. M. Holloway elected to fill the
vacancy April 23, 1889.

†Board of Real Estate Managers
abolished May 20, 1891.



[Benjamin Studio]

Henry C. Urner.
Elected 1883. Re-elected 1887.
Served eight years.



[Benjamin Studio]

James M. Glenn.
Elected 1885. Served four years.



Andrew Hickenlooper.
President, 1886-1887. Elected 1883.
Served two years. President Ex-
officio for a year. Total service of
three years.



[Benjamin Studio]

Captain C. M. Holloway.
Elected April 23, 1889, to fill vacancy
caused by death of John Kyle.
Served two years, five months.



[From early tinted photo]

John Grubb.
Elected 1890, four-year term. Served
one year, to the time when the
Board was abolished.



[Benjamin Studio]

Edwin Stevens.
President, 1885-1886. President Ex-
officio for the year.

After the building was completed and tenanted, it was the opinion of the members of the Board of 1890-91 that its mission having been fulfilled, and its duties performed, there was no longer any important reason for the further continuance of the Board of Real Estate Managers, notwithstanding the By-Laws gave the Board a permanent existence. However, on its own recommendation, the Association, at a special election held May 20, 1891, voted to amend the By-Laws, whereby the Board of Real Estate Managers was thereafter abolished and its official existence ended.

Of the various Boards of Real Estate Managers which served through the period of nearly eight years, from 1883 to 1891, it is but justice to record the invaluable and distinguished services rendered the Chamber of Commerce by the officials and members who composed these Boards. Their painstaking and conscientious labors in the interest of the Association were marked with rare fidelity and devotion to the trusts and responsibilities which rested upon them.

In the exacting and difficult work of the Board, with its multiplicity of intricate details, the greatest harmony and unanimity of thought and action prevailed. No body of men could have been actuated by finer motives, and none more loyal and devoted to the work which had been confided to them. They were indeed worthy of the large measure of praise and appreciation which they received.

Giving public expression of its thanks and appreciation of the great services of this Board, the Chamber of Commerce, at a special meeting of the membership held May 21, 1891, adopted by unanimous vote the following preamble and resolution:

Whereas, The Cincinnati Chamber of Commerce and Merchants' Exchange, by a vote of the Association on the 20th instant, so amended its By-Laws as to terminate, on its own recommendation, the existence of the Board of Real Estate Managers; therefore,

Resolved, That the Cincinnati Chamber of Commerce and Merchants' Exchange desires to publicly recognize the ability, fidelity and courage, with which the various Boards of Real Estate Managers, since the organization of the same in 1883, have performed their responsible, laborious and delicate duties.

Resolved, That this Association tenders its profound thanks to Henry C. Urner, John Carlisle, John Kyle, James M. Glenn, W. W. Peabody, A. Hickenlooper, Seth C. Foster, Edwin Stevens, Levi C. Goodale, Thomas Morrison, Lee H. Brooks, Charles M. Holloway, Samuel Bailey, Jr., Lowe Emerson and John Grubb, who, either during the entire existence of the Board, or in part, have been members of the same; together

with Mr. George S. Bradbury, the capable and faithful clerk of the Board, for the self-sacrificing labors through which this body has been provided with a business home which, in its architectural beauty, usefulness, and appointments, is conspicuous among the great commercial buildings of the world.

The Personnel of the Board; an Appreciation.

Of the personnel of the Board of Real Estate Managers, most of whom have ended their life's work, we make brief mention, mainly for the purpose of doing honor to the memory of those members of the Board whose names are intimately associated with the history of the building.

Conspicuous in the erection of the building, from its inception to its completion, stands the figure of Henry C. Urner, who was a member of the Board of Real Estate Managers during the entire period of its existence. From the initial steps toward the erection of the building, through years of uncertainty and discouragement, Mr. Urner was a loyal friend and worker for the success of the enterprise. When a fund was needed to erect the building, after the Chamber had acquired the site, it was Mr. Urner's genius and resourceful mind which devised and formulated the financial plan, by the issuance of membership certificates, which plan established a financial standing and made possible the early completion of the building.

Mr. Urner was a man of high ideals, of commanding ability and force, of rare artistic temperament, and an earnest, aggressive worker in the many important duties and responsibilities of the Board. He took a deep interest and personal pride in the Chamber of Commerce Building, and brought to his task a love and devotion to this great undertaking which was so close to his heart. The name of Henry C. Urner is indelibly written upon the records of the Chamber of Commerce and its building.

In fitting recognition of his distinguished services to the Chamber, Mr. Urner was unanimously elected to honorary life membership September 14, 1888, and in the issuance of Certificates of Membership in 1882, which formed the basis of the financial program which he originated, he was presented with the first certificate issued under that system, "Number 1," in appreciation of this valuable service.

Mr. Urner died April 17, 1908, in the seventy-ninth year of his age.

Mr. John Carlisle, who served as a member of the Board of Real Estate Managers from its organization in 1883 to 1890, a term of seven years, through the active period of preparation



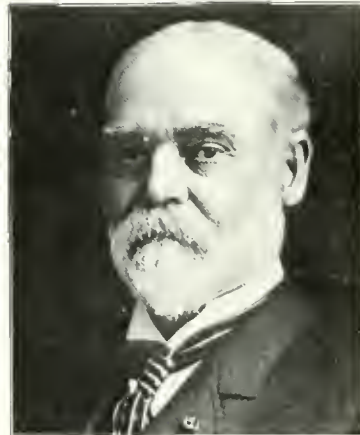
[F. M. Somers]

Seth C. Foster.
Elected member of Board 1883.
Served one year, 1883-1884.



[Benjamin Studio]

Levi C. Goodale.
President, 1887-1888.
President ex-officio for the year.



[Benjamin Studio]

Lowe Emerson.
President, 1890-1891. President ex-officio for one year.



[F. M. Somers]

Thomas Morrison.
President, 1888-1889. President ex-officio for one year.



[Benjamin Studio]

Lee H. Brooks.
President, 1889-1890. President ex-officio for one year.



[Benjamin Studio]

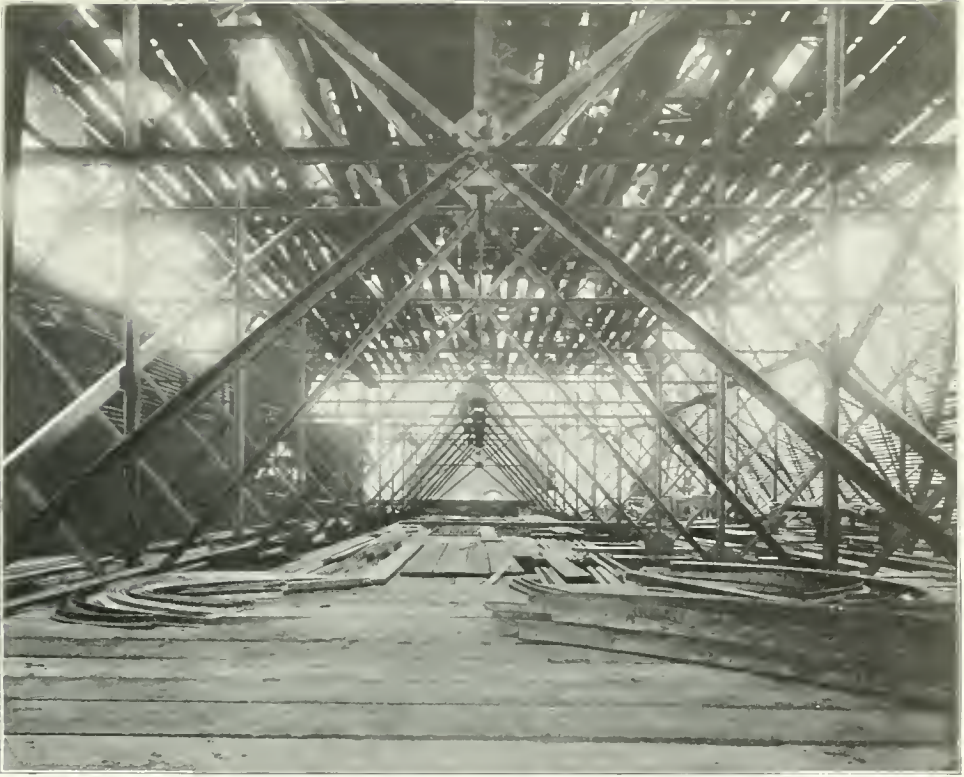
Samuel Bailey, Jr.
Elected 1889 for four years. Served two years until the abolition of the Board.

and construction, was the titular Secretary of the Board during that time. Mr. Carlisle was a gentleman of ripe judgment, of the highest business ability and qualifications, faithful to his trust, an earnest, conscientious worker in this field of activity and usefulness. He was highly esteemed and respected, and recognized as a most valuable and efficient member of the Board. Greatly lamented by his friends and associates, Mr. Carlisle died August 31, 1903, aged 66 years.

Mr. James M. Glenn became a member of the Board of Real Estate Managers in September, 1885, and served with distinction for four years, throughout the active period of the building's construction to its final completion. Mr. Glenn was an earnest, painstaking, industrious member of the Board, who brought to his work an enthusiasm and energy which was inspiring. He was a man of unusual resource and commanded a fund of technical and practical information of building affairs, which proved of great advantage and value in the erection of the building. Mr. Glenn's services to the Chamber and the Board were notable and praiseworthy and reflected great credit upon the Association as well as upon himself. As a mark of gratitude and appreciation not only for this service, but for a long and conspicuous identity with the affairs of the Chamber and the city, he was elected in 1907 to honorary life membership. Ripe in years, greatly respected as a member and a citizen, Mr. Glenn passed away December 4, 1911, aged 82 years 8 months.

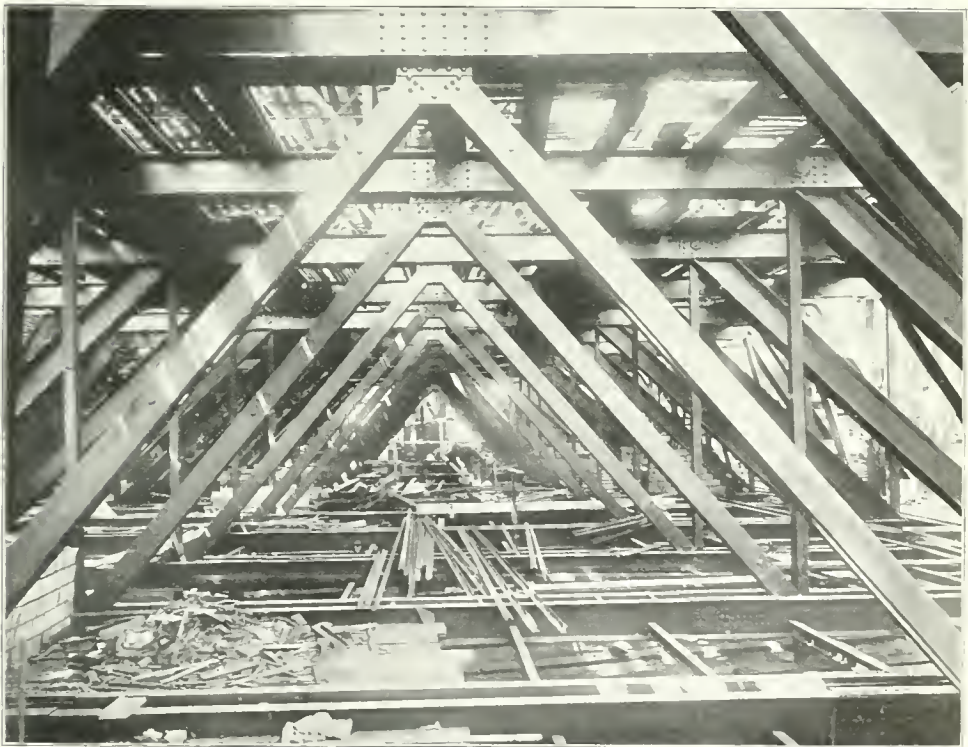
Among the members of the Board who served continuously during the active erection of the building was Captain John Kyle, who entered the Board in September, 1884, and served through one term of four years and had been re-elected to a second term in September, 1888, when he was taken away by death March 20, 1889, surviving but a few brief months after the building was completed. Captain Kyle was a sincere, able member of the Board and took a just pride in the work to which he had been called. He was a wise counsellor, a man of fine business attainments, a loyal and faithful friend of the Chamber, to which he rendered a service worthy of deep appreciation.

Of the other members of the Board, all of whom served the Chamber of Commerce with honor and distinction, we pay our tribute of respect to the names of Andrew Hickenlooper, Seth C. Foster, W. W. Peabody, Edwin Stevens, Levi C. Goodale, Thomas Morrison, Lee H. Brooks, Samuel Bailey, Jr., C. M. Holloway, Lowe Emerson and John Grubb.



[G. Owen, Photo.]

The Iron Framework Supporting the Roof. Rises 75 Feet Above the Granite Walls.



[G. Owen, Photo.]

Iron Roof Trusses, From Which Three Floors Were Suspended.

The Cost of the Building.

Contracts for Building and Foundations (Carving \$29,780.60)	\$596,414.83
Architect's Fees and Incidental Expenses	37,072.36
Furniture and Decorations (Sundry Contracts)	17,594.70
Electric Light Plant and Wiring of Building (Contract and Extras)	10,941.89
Gas and Electric Fixtures (Contract and Extras)	10,650.27
Cost of Building and Equipment	\$672,674.05
Real Estate (Post Office Lot)	100,000.00
Total Cost—Lot, Building and Equipment	\$772,674.05



Fourth Street Window Arches, showing details of stone-carving. Photo. by Longley, 1911

LOCAL AND FOREIGN CONTRACTORS. SUB-CONTRACTORS, ETC.

Contractors—General Contractors, Norcross Bros., Worcester, Mass.; Excavating and Foundations, Patrick Murray; Electric Light Plant and Wiring, Brush Electric Co., Cleveland; Gas and Electric Fixtures, Dodd, Werner & Co.; Furniture, Fixtures and Decoration, Robt. Mitchell Furniture Co.; Carpets, Rugs, Curtains, John Shillito Co.; Chairs, G. Henshaw & Sons; Stained Glass, Vollmer & Tomoor; U. S. Mail Chute, Cutler Mfg. Co., Rochester, N.Y.

Sub-Contractors under Norcross Bros.—Plumbing, Gasfitting, J. G. Murdock & Co.; Marble Work, James McDonough, Joseph Foster; Plastering, Lawrence Grace; Passenger Elevators, Hale Elevator Co., Chicago; Steam Heating, Ventilation, F. Tudor, Boston, Mass. Boilers, Mellvain & Spiegel; Furnaces, Murphy Iron Works, Detroit, Mich.; Pumps, Laidlaw & Dunn Co.; Sidewalks, Sidewalk Lights, Chas. Kuhl Art. Stone Co.; Tiling (Floors), Eureka Foundry Co.; Carving (Stone and Wood), Evans & Tombs, Boston, Mass.; Speaking Tubes, Electric Bells, A. Becker; Skylights, Witt & Brown.

Sub-Contractors Who Furnished Material—Iron-Steel Work, Trusses, Carnegie Co., Pittsburg, Pa., Mitchell, Tranter & Co.; Brick, Blair Brick Co.; Glass, Wm. Glenny & Co.; Building Hardware, J. B. Schroder & Co., Burditt & Williams, Boston, Mass.; Brass Work (Elevator Screens), Fred. J. Meyers Mfg. Co., Covington, Ky.; Fireproofing, Chicago firm; Lightning Rods, Cincinnati firm.

The Debt Incurred on Account of the Building.

The principal obligation of the Chamber directly connected with the erection of the building was the bonded debt of January 1, 1888, for \$150,000 Chamber of Commerce bonds, which were issued by authority of the Association, under resolution adopted December 24, 1886. They were 4 per cent bonds, in denominations of \$500 each, and were redeemable at the option of the Chamber after ten years from date and payable in twenty years from date, or by January 1, 1908; the interest coupons were payable semi-annually on January 1 and July 1. The bonds were signed by Levi C. Goodale, President, and William E. Hutton, Secretary, and were secured by a first mortgage upon the property at the southwest corner of Fourth and Vine Streets, executed to Henry C. Urner as Trustee for the bondholders. The entire issue was sold to Albert Netter, banker, of Cincinnati, at par and accrued interest.



[Courtesy of Thos. B. Collier]

Bank Room Corner Vine and Baker Streets.
 The Union Savings Bank & Trust Co. May 10, 1890, to January 1, 1901.
 The Provident Savings Bank and Trust Company.
 Leased January 1, 1901, for ten years. Moved to Seventh and Vine, Sept. 1910.

To defray the cost of carving and furnishing of the building, which were not included in the original estimates and for which no financial provision had been made, authority was given by the Board of Directors in March, 1889, to increase the indebtedness by temporary loans not to exceed in amount \$75,000, the members of the Board of Real Estate Managers, together with the President and Vice-Presidents of the Chamber, to give promissory notes in their individual capacity for this amount, which were to be liquidated out of the surplus income of the Association as rapidly as possible. This obligation was known as the floating debt of \$75,000.

CINCINNATI ASTRONOMICAL SOCIETY

On August 31, 1889, the outstanding liabilities of the Chamber of Commerce were:

Chamber of Commerce bonds of January 1, 1888, total issue.....	\$150,000
Floating Debt (Call Loans).....	75,000
Total Debt.....	\$225,000

After this date the floating debt was reduced by amounts of \$25,000 in 1890 and \$30,000 in 1891, and paid off by the balance of \$20,000 in 1892.

On August 31, 1892, the remaining liability of the Chamber of Commerce was the outstanding bonds of January 1, 1888, \$150,000. And this was the only burden of indebtedness left for the future to care for, against which was the new building and the lot on which it stood, a property authoritatively valued at one million dollars.



The Glencairn Restaurant.
The Misses Stewart, Proprietors.
The North Basement Rooms.

The Fire of January 10, 1911—The Destruction of the Building.
A Valedictory.

For twenty-two years the building stood, an eloquent, glowing expression in stone of all that is beautiful and dignified in architecture, a credit to the enterprise and the spirit of its builders, a monument to the genius of the great architect who designed it.

Overtaken by an untimely fatality, with a destiny unfulfilled, this beautiful structure, the achievement of years, was partly destroyed by fire and collapse of the interior, on the night of Tuesday, January 10, 1911, and in an incredibly short space of time lay prostrate in ruins.

For an account of the disaster we quote from the annual report of the Secretary dated January 16, 1911:

"The fire originated on the seventh floor rear, in the kitchen quarters of the Business Men's Club, tenants of the building, and was discovered about 7:30 o'clock p. m. Before the Fire Department could respond, the fire spread rapidly and communicated with the attic or eighth floor, which was also partly occupied by the club. In some manner the fire here came in contact with the vital parts of the structural iron trusses, which held the upper floors of the building in sus-

HISTORY OF CHAMBER OF COMMERCE BUILDING

pension, and, according to the theories advanced, the trusses, under the effect of the great heat to which they were exposed, bent and contracted sufficiently to draw away from their wall bearings and fall in collapse, carrying all before them, seven of the fourteen trusses going down in the destruction, together with the roof and the greater part of the interior construction. The entire exterior walls, with the exception of two dormer windows on the Vine Street front, were left standing intact. Happily, the office and library of the Chamber, located in the Fourth Street end of the building, were untouched by fire, and all the important records and valuable collection of books and pamphlets were preserved.

"A deplorable result of the fire was the loss of six lives. Two men in the employ of the building, three connected with tenants of the building, and one a reporter on a morning paper, were all caught in the falling structure and went down to their doom.

"The Chamber of Commerce has suffered a heavy financial loss, which has not yet been calculated. The building was of magnificent, substantial fireproof construction, and the probability of its destruc-



[Courtesy of Brent Arnold]

Office of General Freight Agent, L. & N. R. R.
Seventh Floor, Northeast Corner, No. 39.

tion by fire unthought of. As a result the line of insurance was relatively small compared to the loss suffered. The insurance carried on the building was \$90,000, on furniture and fixtures \$5,000, and on boilers and machinery \$10,000, an aggregate of \$105,000, and the destruction of the building will represent a total loss from an insurance standpoint.

"The Chamber of Commerce Building was the pride and admiration of all Cincinnatians, and no local disaster in years has been accompanied with such universal sorrow and regret as the burning of our beautiful building. Its destruction came as a shock to the whole community. It was a noble structure, built of enduring granite, graceful and massive in outline, enriched with carvings; greatly admired for its architectural charm, it was acknowledged one of the most beautiful and impressive edifices in the country."

Immediately following the fire the work of removing the wreckage in a search of the bodies buried there, went on uninterruptedly, day and night, until the last body was taken from the ruins the twelfth day after the fire.

The adjustment of the insurance, based upon a report of experts appointed to jointly represent the underwriters and the Chamber in estimating the property loss, was soon effected as a total loss, and the full amount of the insurance, \$105,000, collected.

Our story is now soon ended. Following the report of an Advisory Committee, to which had been referred the several questions which confronted the Chamber after the fire, as to the final and wisest disposition to be made of the property, several alternative propositions were prepared by this Committee and submitted to a referendum vote of the membership, which resulted in an expression favorable to the leasing of the property, on stipulated terms, to such financial interests as would erect a new building upon the site and provide for permanent quarters therein of the Chamber of Commerce, and this was the disposition of the property as finally effected and briefly related elsewhere in this sketch.



[From an old Photograph]

The Fifth National Bank, 1893-1904.
 West half of ground floor front, sublet from C. H. & D. R. R. Whole ground floor
 occupied as Joint Railway Offices under management of C. H. & D., 1889-1894.

In the carrying out of this agreement the old building was demolished to make way for a new one; the strong and graceful walls of granite were removed, and in a few short months, by the end of February, 1912, the Chamber of Commerce Building was no more.

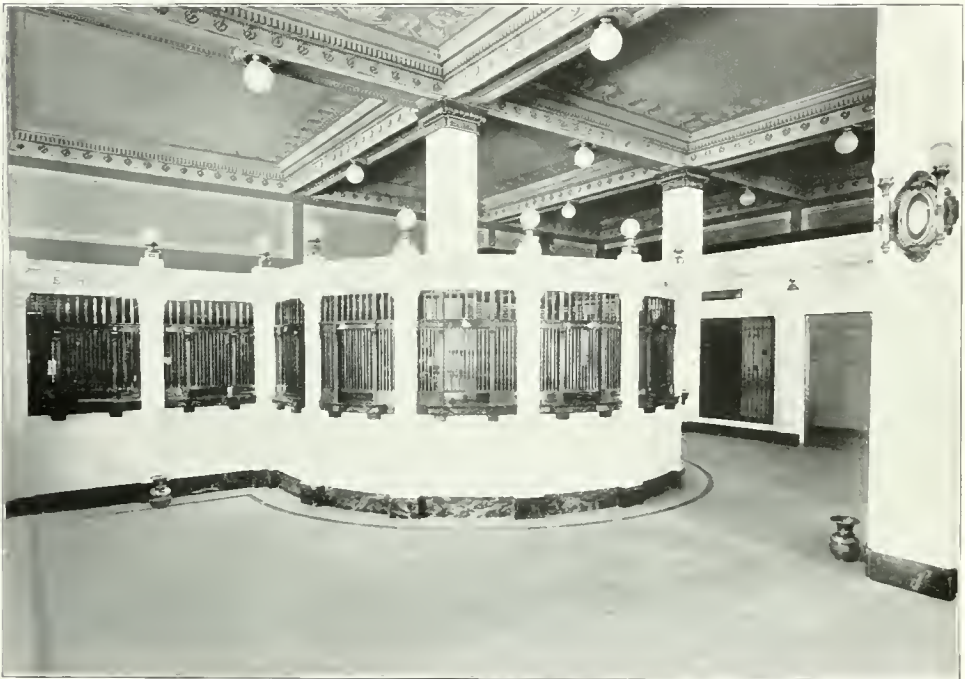
While in this disposition of the property the questions of finance and expediency were strongly emphasized and played an important part in the final determination, yet there was a well defined opposition to the course adopted, many members favoring the rebuilding of the structure on modern lines, which was held as feasible and practicable from both an artistic and architectural, as well as a commercial, standpoint.

By many members of the Chamber of Commerce and citizens of our city, the tearing down of the old building, was profoundly deplored. In the opinion of many loyal members, its removal was considered unnecessary and unwise—a seeming disregard of the time-honored traditions of the body, which found expression and lodgement in the building, around which clustered the pride and affection of its members.

And thus the Chamber of Commerce Building passed into history.

**A Sketch of the Origin of the Chamber of Commerce ; Its Meeting Places.
(1839-1889.)**

The Cincinnati Chamber of Commerce had its origin at a meeting of merchants who assembled at the rooms of the Young Men's Mercantile Library Association on the evening of October 15, 1839, in response to a published call, signed by seventy-six firms and individuals, appearing in the *Cincinnati Daily Gazette* of the previous day. This was the initial meeting,



[Photo., Rombach & Groene]

**The Fifth National Bank, August, 1906.
The bank occupied entire front room on ground floor after April, 1904. Quarters
remodeled and elegantly finished in marble.**

out of which grew the Cincinnati Chamber of Commerce. At this meeting a temporary organization was effected, and Robert Buchanan, Esq., was made Chairman and Charles Duffield Secretary. A Committee on Organization was appointed, which presented resolutions favoring the formation "of a Chamber of Commerce and Board of Trade, for the purpose of establishing uniform regulations and unison of action in the promotion of its mercantile interests," and recommending the appointment of a committee of fifteen "to draw up a code of regulations for the government of such a body." This resolution was adopted, and an adjourned meeting was held on Tuesday evening, October 22, 1839, at 7 o'clock, at which the first Constitution of the

Chamber was adopted, and on the 29th of October, 1839, an election for the first officers of the newly formed body was held, which resulted in the election of Griffin Taylor, President; R. G. Mitchell, Peter Neff, S. B. Findley, John Reeves, Thomas J. Adams and Jacob Strader, Vice-Presidents; Henry Rockey, Secretary, and B. W. Hewson, Treasurer—these officials to serve until the regular annual meeting to be held in the January following. At a meeting on the evening of Tuesday, November 5, 1839, by-laws were adopted, and the newly fledged Chamber of Commerce was now fully organized and ready for business. The first regular annual meeting was held January 14, 1840, when the foregoing Board of Officers was re-elected, with the exception of Jacob Strader, who was succeeded by Samuel Trevor.

The Young Men's Mercantile Library Association, formed April 18, 1835, started the movement which established the Chamber of Commerce. Men most active in the Library, formed the committee on the preamble and resolu-



[From an old Painting]

The Old Cincinnati College Building.
 Erected 1815, Mr. Isaac Stagg, Architect. Burned to the ground January 19, 1845.
 On the Site of the Present Mercantile Library Building.
 Chamber of Commerce organized in Library Rooms here in October, 1839.
 Merchants' Exchange Room opened here May, 1844, by Library Directors.

tion, which being signed and published in October, 1839, constituted the call for that first meeting in the Library rooms. The Chamber of Commerce thus organized, held monthly and quarterly meetings, but no daily sessions.

A Merchants' Exchange Room where steamboat arrivals and departures, freight movements by river, canal and railroads, arrivals at the leading hotels, could be recorded daily in books kept for the purpose, was urgently requested by numerous merchants in the winter of 1843. The Library directors undertook the entire management, securing enough subscribers to defray the added expense. May 1, 1844, the Exchange Room was opened in the Library. Regular daily 'Change hours were not maintained in the next two years, but the records of commerce were consulted by the individual subscribers during library hours, and were regarded of such high statistical value that they were

maintained by the directors until September 1, 1846, when they were transferred to the Chamber of Commerce. At this date both bodies had just returned to the Cincinnati College, rebuilt after the fire.

The first name adopted by the newly organized body was "The Cincinnati Chamber of Commerce." By its charter, under an act of incorporation dated March 23, 1850, the official title and name of the organization became the "Cincinnati Chamber of Commerce and Merchants' Exchange," and this has remained unchanged to the present day.

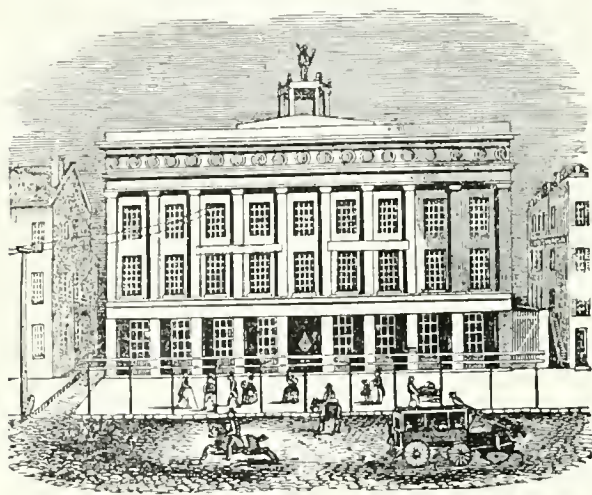


[Photo., Rombach & Groene]
 The Cincinnati College. Built 1846. Torn down September, 1902.
 On site of Mercantile Library Building, Walnut Street.
 Home of Chamber of Commerce July, 1846 to October, 1869.

Additional charter privileges were granted by act of the Legislature, April 3, 1866, and the provisions of the Revised Statutes of Ohio relating to boards of trade and chambers of commerce (Sections 3827 to 3832, inclusive,) were accepted by the Association March 12, 1883, by which acceptance the Chamber virtually abandoned its previous charter and became a corporation under the laws and constitution of Ohio; a copy of this acceptance was duly certified to and filed with the Secretary of State.

Closely related to this sketch of the formation of the Chamber is the story of its various meeting places through a period of fifty years, from its infancy in 1839 to its achievement of 1889, when its members marched proudly into their own home and building.

The early meetings of the Chamber during the period of its formation in 1839 and 1840 were held in the rooms of the Young Men's Mercantile Library Association, in the College Building, on the east side of Walnut Street north of Fourth, the Chamber sharing with the Library in the occupancy of these rooms by the payment of one-third of the annual rent of \$300. Here the Chamber remained until January 19th, 1845, when the College Building was destroyed by fire. After the fire the Chamber took refuge with the Mercantile Library Association in temporary quarters on the east side of Sycamore street, north of Fourth, where it remained until the re-erection of the College Building, to which it removed July 23, 1846, again occupying jointly with the Library the front rooms on the second floor, overlooking Walnut Street, to which space the Young Men's Mercantile Library Association had acquired perpetual lease by the payment of \$10,000 to the Trustees of Cincinnati College. In recognition of the friendly and close relationship of these organizations, the Library Association granted to the Chamber of Commerce the use of the north half of this room for five years at the merely nominal rental of one dollar per annum, and here it remained until July 7, 1851, when it moved into a large rear room of the College Building, on the



[From Williams' Directory]

Cincinnati College Building in 1857.



Chamber Entrance, 1869-81.
Now 124-130 E. 4th St.

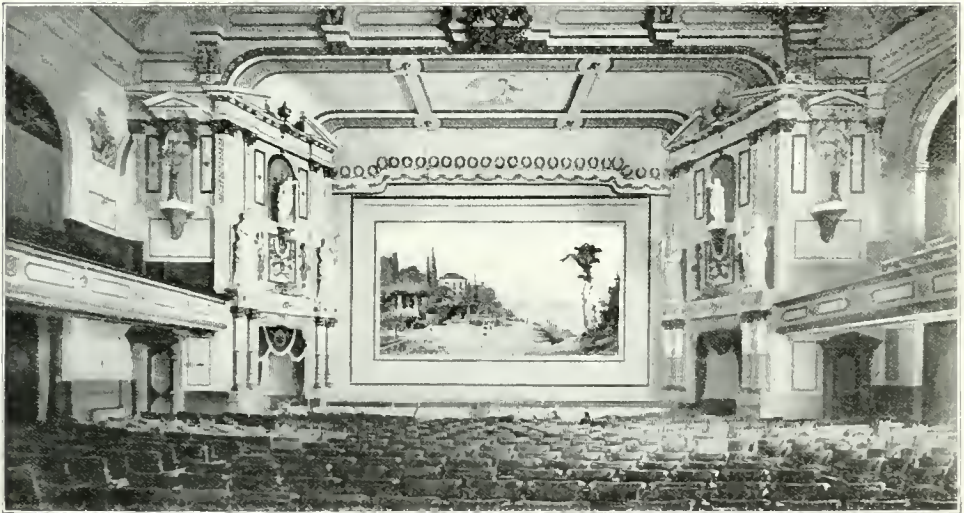
second floor. This move was made necessary by the increasing demands of the Library for more space, and here the Chamber of Commerce remained until the College Building was again partially destroyed by fire October 20, 1869, when it took quarters in Hopkins Hall, at the southwest corner of Fourth and Elm Streets, where it remained temporarily until December 27, 1869.

Leaving Hopkins Hall, the Chamber of Commerce leased quarters in the premises known as Smith & Nixon Hall, on the north side of Fourth Street, between Main and Walnut, and here it remained until November 23, 1881, when it moved into larger and more convenient quarters on the second floor of Pike's Opera House, on the south side of Fourth, between Walnut and Vine Streets, these quarters being the auditorium, corridors and adjoining rooms of that theater, made adaptable to the uses of the Chamber of Commerce. And here it remained until the completion and dedication of the new Chamber of Commerce Building, Tuesday, January 29, 1889.

The Primitive Chamber of Commerce of 1835-1837.

While the organization known as the Chamber of Commerce, the subject of this sketch, is technically the only body of that name and had its actual origin as here related, yet, from the testimony now available, it was not, historically speaking, the first business organization of the kind established in Cincinnati, and it seems proper, as an addenda to our story of the present Chamber of Commerce and its building, to refer briefly to the formation of that other organization which preceded 1839 by several years. That there was a trading exchange prior to that year seems from the evidence, which is accepted as trustworthy and credible, to have been a fact.

A letter from the pen of R. W. Lee, dated Sunnyside, Ky., September 19, 1866, reviews this subject in an interesting manner and throws light upon the history of the older organization which seems well authenticated. Mr. Lee came to Cincinnati in 1827 and became identified with the pork business. He conceived the necessity and usefulness of an organized business body and called a meeting of the packers of that day to consider the formation of a Chamber of Commerce.



Interior of Pike's Opera House.
Quarters of the Chamber November, 1881, to January, 1889.

The meeting was held in the counting room of Miller & Lee, corner of Sycamore and East Court Street, in 1835, and was attended by John C. Groesbeck, Aaron G. Gano, William Thoms, J. N. Rowen, William Irwin, Charles Duffield, Charles Clarkson, S. S. Schooley, E. J. Miller and R. W. Lee. Mr. Lee relates that the plan was well received at this and subsequent meetings, but the project met with difficulty in finding a suitable meeting place in the upper part of the city, in the neighborhood of the canal, which in those early days was an important means of transportation, and the center of the packing industry. Mr. Lee reviews the efforts made to secure quarters on the second floor of a building occupied by one John Thompson, and used as an oyster house, at the northwest corner of Main and North Court Streets, and this room, measuring 25 by 90 feet, Thompson agreed to let the proposed organization use for its meeting place without charge, looking to an enlarged patronage of his oyster house as sufficient compensation.

From Mr. Lee's letter we quote the following:

"At the adjourned meeting at Mr. Groesbeck's counting room I handed in my report recommending the establishing a Chamber of Commerce, with books of record of arrival of boats, their cargo and prices of produce, etc. The report was seconded and adopted, and the name given to the organization was the 'Canal Produce Exchange.'

"A subscription paper was opened, and over one hundred merchants joined, each paying \$3 per year. This fund furnished newspapers and prices current and paid other expenses. Reports were made of arrivals of steam and canal boats and their cargoes, arrival of hogs, flour and whisky, with sales and prices—in other words, a regular Chamber of Commerce was established.

"I am under the impression that Robert Buchanan, Esq., was our first President after we organized; of this I am not entirely certain. Jones Duffield, brother of Charley, was our first Secretary.

"Thus was established the first Chamber of Commerce of Cincinnati. This organization was kept up during the years 1835, 1836 and a part of 1837, when the merchants down town thought the place of meeting too far north and too far up-town. Mr. Thompson took charge of the room, its papers, etc., collected money to pay off all demands against the Chamber, and then it ceased to act."



Carved Eagle.

The four granite eagles, from the Fourth Street and Baker Street roof dormers, were presented to the Park Commission. They are now mounted on piers in Eden Park, where the main drive passes under the concrete bridge.

Whether our present Chamber of Commerce was the direct outgrowth of this earlier body is not definitely asserted, although from a similarity of names and interests it seems highly probable that, if it was not a direct successor, it was at least closely related to it. From close observation of conditions it may be safely concluded that out of the "Canal Produce Exchange" was evolved that organization of broader scope, of larger interests, of more enduring material—the CINCINNATI CHAMBER OF COMMERCE AND MERCHANTS' EXCHANGE.

CASS GILBERT

Architect

11 East Twenty-Fourth Street
New York

Richardson was a man of big mind and big figure; everything about him was big, but with it all his manner was so genial and kindly and delightful that visitors involuntarily yielded themselves to his infectious enthusiasm. He was one of the greatest personalities that I remember to have met.

Few men have left such an impression upon their day and generation. Trained in the most formal architectural school in the world, his work always evidenced a high sense of organized planning and yet was expressed with freedom and vitality which was anything but academic.

Richardson's memory is held in reverence in England and in France, particularly in England, as it is in America, and Cincinnati does wisely to preserve such fragment as it possesses of the expression of his genius.

Very truly yours,
CASS GILBERT.

January 26, 1914.

This modern skyscraper, a reproduction of the Italian Renaissance style, erected on the site of the former Chamber of Commerce, represents the progress of American building methods and business requirements during the past three decades.

Associated with Mr. Cass Gilbert in the erection of this building, was the firm of Garber & Woodward, Architects, of this city.



[Courtesy of Union Central Life Insurance Co.]

The Present Home
of the Cincinnati Chamber of Commerce
and Merchants' Exchange.

Quarters Dedicated June 26, 1913.

Union Central Life Insurance Building.



Testimonial Banquet to the First Fall Festival Directors, October 16, 1900, Exchange Hall, beautifully decorated.



[Courtesy of Capt. Thos. P. Egan]

Large delegation from 'Change and Business Men's Club starting for Louisville, Ky., to attend the Fourteenth Annual Convention of the Ohio Valley Improvement Association, October, 1908.

Happenings and Activities in Chamber of Commerce 1889-1911

BY CHARLES B. MURRAY
Superintendent of the Chamber 1891-1911

For the purposes of the movement and object which have furnished occasion for some mention of happenings in the Cincinnati Chamber of Commerce, to appear in connection with specific statements concerning the New Home of the organization, which the Association came into possession of in January, 1889, it is deemed sufficient to limit the record to the period covered by the life or existence of the Building, which came to an unexpected ending in January, 1911. This structure and its particular meaning in this community represent the prime features of the effort which this work contemplates.

The Chamber of Commerce Building had an individuality of character, among the special charms within our city. Not only in its structural characteristics, but in its purposes and uses, it stood apart from other notable features of the locality. Its purposes represented provision for promoting deeds of enterprise and impetus to the ambitions of the citizens, including advancement of developments in the shaping of affairs in earlier days. Its uses were for accomodating and promoting such purposes—notably as an Exchange for trade operations, with facilities for securing knowledge of market conditions and of other features affecting the interests of those having relations to current activities, locally and otherwise; and also the collection, recording and dissemination of information relating to productive, commercial and financial interests in which its members were specifically concerned, and at the same time contributing to the general welfare. Its membership, through deliberations and actions of its officials and otherwise, commanded a position of influence in passing upon matters of public nature. It served in adjustment of disputes and differences arising be-



[Theo. C. Marvin]
Joseph R. Brown.
President, 1891-1892.



[Benjamin Studio]
Brent Arnold.
President, 1892-1893.



[Benjamin Studio]
Michael Ryan.
President, 1893-1894.



[Benjamin Studio]

James M. Glenn.
President, 1894-1895.



[Benjamin Studio]

Maurice J. Freiberg.
President, 1895-1896.



[Benjamin Studio]

J. Milton Blair.
President, 1896-1897.

tween its members and others. It acted in establishing appropriate rules and regulations governing business operations, and in efforts for the protection of local interests against conditions of discrimination in transportation features and otherwise affecting this market and locality. Its influence was applied to promotion of proper legislation of nonpolitical nature and against unworthy measures. Its conservative stand in all such matters, and readiness to join in movements calculated to advance the general welfare, brought the Chamber of Commerce into high recognition and respect among the influential bodies of our country.

The Exchange Hall in the majestic Building erected by the Chamber of Commerce afforded an assembling place for discussion upon public questions of particular importance, and of actions incident thereto. It also served as a reception hall for eminent visitors, whom our citizens were delighted to have among them. In this Building were elements in the nature of uses which promoted fame for our city, encouraged the spirit of progress among our people, furnished power for inspiration in further aims in exaltation of industrial endeavors, helped in the attainment of a higher position of all the essentials which combine to create attractiveness in a locality of centralization of citizenship, and in securing betterment of the moral tone of the generation.

On the completion of the Chamber of Commerce Building our citizens realized the significance of the event, and made an impressive and memorable celebration incident to its dedication and opening. This occasion was one of the most notable of public affairs in our city. No public demonstration in its history has excelled it in interest, in significance, and in brilliance of action in connection with a celebration. In this instance practically all our citizens had an interest.

To speak of happenings within the Chamber of Commerce and of incidents connected with its efforts and influence, including consideration of propositions and actions taken, during the twenty-two years of occupancy of its Home Building, it is necessary in this connection to

be governed by limitations which do not admit of fullness of specification of such details, not all of which would be interesting to introduce, but enough can be offered to indicate the commanding position of the organization in such particulars.

From year to year many conventions in promotion of the public welfare were attended by representatives duly appointed by the Chamber of Commerce. As occasions arose for co-operation with other bodies in movements of worthy nature, actions were taken accordingly. Attention was given to calls for relief of suffering humanity in a generous manner. Recognition was given to the principle of arbitration in adjustment of international disputes. The great work of the Lake Mohonk Conferences in this cause was highly commended, and the accomplishments of the Peace Congress at The Hague were cordially endorsed. The Chamber of Commerce took the initiative in many propositions of a progressive nature. The Miami and Erie Canal, from Toledo to Cincinnati, was the subject of consideration at different times, and a survey of such waterways within the State was urged. The abandonment of the canal within the corporation limits of Cincinnati, and its conversion to a driveway, was advocated. The local water supply was recognized as a question of special importance, and plans for needful improvement were considered, the object in view being finally accomplished in a highly satisfactory manner by the city. The matter of privileges to railroads upon the Public Landing was a subject of deep interest and active consideration. Among other affairs of public nature receiving consideration from time to time were a memorial to Congress to take measures for compelling carriers to adopt uniform bills of lading and uniform classifications of freight; questions relating to the interests of the municipality in the Cincinnati Southern Railway lease; protest of citizens against outrages suffered by Jews in Russia, permitted by that government; tribute to Mr. E. A. Ferguson, in recognition of his wise and effective devotion to the work of securing the construction of the Cincinnati Southern Railway; endorsement of the plans of the Greater Park League for securing to Cincinnati an extension of the park system in a manner to bring enlarged attractions



[Benjamin Studio]

William McCallister.
President, 1897-1898.



[Benjamin Studio]

Robert H. West.
President, 1898-1899.



[F. M. Somers]

John H. Allen.
President, 1899-1900.



[F. M. Somers]

James T. McHugh.
President, 1900-1901.



[Benjamin Studio]

W. W. Granger.
President for 1902.



[Benjamin Studio]

J. F. Ellison.
President for 1903.

and benefits in such essentials; entertainment of a delegation of South Americans visiting principal cities of our country under guidance of officials of the Philadelphia Commercial Museum, an institution recognized as of high degree of worthiness to industrial interests in its permanent exposition nature and organized service in furnishing commercial information; resolutions favoring reciprocal commercial relations with other countries; commendation of the work of the Ohio Valley Improvement Association in the interest of betterment of the Ohio River for navigation purposes, this organization having had its origin in the Chamber of Commerce; action favoring the Good Roads Movement; adoption of protest against enactment of any bill providing for sale or abandonment of canals of the State, with recommendation that a study of the canals as to advisability of enlargement to provide for barge transportation between the Northern Lakes and the Ohio River. Various other affairs of public concern received consideration from time to time. The munificent contribution of half a million dollars for erection of a suitable building for the purposes of the Ohio Mechanics' Institute by Mrs. Mary M. Emery was noticed in expressions of high appreciation. Incident to the coming to our country of a large delegation from Japan, designated as Honorary Commercial Commissioners representing that country, who made a tour of the United States in the latter part of 1909, the Chamber of Commerce had a representative accompanying it in a large part of its movements east of the Rocky Mountains, and this body of representative business men was appropriately received and entertained when reaching our city by the Chamber of Commerce.

The Cincinnati Chamber of Commerce in all its years has acted promptly in its efforts for securing relief for suffering humanity from disastrous consequences of an unusual nature, not only in our own country, but in foreign lands. Such actions within the period from 1889 to 1911 include the following instances:

1889.—At Louisville, Ky., incident to a cyclone, occasioning great loss of life and property. Financial aid was declined, but other aid rendered.

1894.—In Louisiana, for relief of unemployed, helpless and destitute people, from devastating storms among islands and marshlands below New Orleans.

1895.—Suffering among coal miners in the Hocking Valley region, in Ohio.

1895.—Relief of needy farmers in Nebraska and Eastern Colorado, from crop failures.

1897.—Relief of flood sufferers in the Lower Mississippi Valley.

1900.—At Galveston, Texas, relief of sufferers from a Gulf storm of very great violence and losses.

1901.—At Jacksonville, Florida, for sufferers from a great conflagration.

1902.—Earthquake sufferers in the Islands of Martinique and St. Vincent.

1903.—At Topeka, Kansas, and elsewhere in the Missouri Valley, sufferers from floods.

1906.—Southern Italy, sufferers from eruption of Mount Vesuvius.

1906.—Sufferers from storms in Alabama coast regions.

1906.—At San Francisco, Cal., from earthquake and conflagration conditions, and consequent losses great in extent, inviting aid for sufferers in exceptional degree. The Chamber of Commerce contributed a liberal sum to the general fund which it received from the citizens of the city and region and forwarded to authorities in charge, in money, large in amount, and additionally great quantities of material.

1907.—For local relief of Ohio River flood sufferers.

1908.—For earthquake sufferers in Italy.

During the existence of the Chamber of Commerce Building its grand Exchange Hall received and welcomed a large number of visitors of prominence and distinction in the world's activities and endeavors, covering a wide extent of interests and of connection with affairs of civilization, in this and other countries. These incidents afforded features of entertainment and of instruction for members of the Association and of the community. It was a meeting place for discussion of public questions and measures, particularly such as had relation to the interests of the locality and its people. It served in plans of commemorative nature, and social functions. Its most distinct instance of this latter kind was incident to the completion and dedication of the Building. Another, the grand public demonstration and banquet in celebration of the founding of the city of Cincinnati as an incorporated municipality. The banquet and testimonial to the Fall Festival Directors in 1901 was a brilliant affair.



Benjamin Studio

Samuel Bailey, Jr.
President for 1904.



Benjamin Studio

H. Lee Early.
President for 1905.



Benjamin Studio

L. L. Sadler.
President for 1906.



[Benjamin Studio]

W. A. Bennett.
President for 1907.



[Benjamin Studio]

Thomas P. Egan.
President for 1908.



[Benjamin Studio]

Charles E. Roth.
President for 1909.

Members of the Chamber of Commerce have not been devoid of enjoyment of occasions furnishing opportunities for fun and frolic. Upon departure from the Smith & Nixon Hall to the Pike Building, in 1881, dignity and decorum were set aside. The doings inside the hall were at a high pitch when the writer arrived at the street entrance, where he was greeted by a member who had just emerged from within, saying, "If you go in you will be sorry, and if you don't you will be a coward." Later the members formed in procession for a march to the new quarters, being decorated with flour and other evidences of unusual nature. Departure from the Pike Hall for the New Home, in 1889, was orderly, under specific arrangements. At the close of each year there was generally an irrepressible and uncontrollable impulse for frolic on 'Change, excepting on occasions where orderly entertainments were arranged for. These instances were numerous, and generally of entertaining nature. On some occasions printed programs were furnished, and the proceedings somewhat elaborate and fun-producing. Quite a number of such arrangements and frolics occurred in the Exchange Hall of the Chamber of Commerce Building.

As an illustration of some year-end doings in the Chamber of Commerce, it may be mentioned that at the close of 1908, the younger members effected plans for an entertainment, in the Exchange Hall, which included music, roller-skating, and other features of diversion. At the opening of the proceedings, and acting in accordance with the plans of the committee in charge, some remarks were offered by the superintendent, in which, among other things, he said:

"We have reached the joy season of the year, which impels us to take notice. And there is nothing in the doings of the human family that outranks in merit that which is done by one for the joy of another. It is also the season for forgetfulness of lines of distinction between youthful days and those over on the declining side of life's career. It is the season when persons old in years may throw off for the time being the mask that Old Time has placed upon them—so that men and boys may mingle and join, come together, in spirit and otherwise, all as boys, in sharing in those things which belong more especially to the

sphere of the boys, but whose tentacles never reach a time of relinquishment until the day of final accounting. * * *

"We are citizens of a city and locality combining so much of those elements which promote enjoyment, health, and prosperous returns for industrial effort, that we have a right to regard such features of the situation as unexcelled in the entire breadth of our great country. Men with life objects in view are attracted toward our city, and when once established here rarely remove to other localities. * * *

"We are now assembled in the hall of the Chamber of Commerce, an exchange room in which important activities of men are daily centered, and which is the home of a body whose standing for dignity, for influence in the affairs not only of the membership, the city, and locality, but of the State and of the Nation, takes rank with the best of organized bodies, anywhere. * * * Its service in the general welfare has been distinctive, and will so continue. Its characteristics of soberness, of earnestness and effectiveness of purpose, its solidity, and its position of dignity among the influential bodies of the region and of the country, are typified in the massive walls and impressive architecture of this home, which the membership has created. This building is a monument to the spirit of enterprise and commercial integrity displayed by men wiser and broader in their understandings of the privileges, purposes and influences of life's efforts than are those who measure the value of results only by the dollars that can be secured. It is an object lesson, serving to promote an uplifting influence upon the entire community. * * *

"It has become the province of the speaker to give greeting to all who are present, with the hope that the pleasure which the promoters of this plan for joy have experienced in effecting the arrangements may be equalled by that which will result to those who will share in the features of this occasion. It is, therefore, my agreeable privilege to announce that the gates to the field of entertainment will now open, and the fun within these walls will surely find its way gratefully to the hearts of all who are here—we will not say, be they old or young, for the old are young for the moment, and the young are as old as the old."



[Benjamin Studio]

James J. Heekin.
President for 1910.



[Benjamin Studio]

Walter A. Draper.
President for 1911-1912-1913.



[Benjamin Studio]

George F. Dieterle.
President for 1914.

OFFICERS LONG IN THE SERVICE OF 'CHANGE.



[Landy Photo]

William Smith.
Superintendent, 1854-1871.

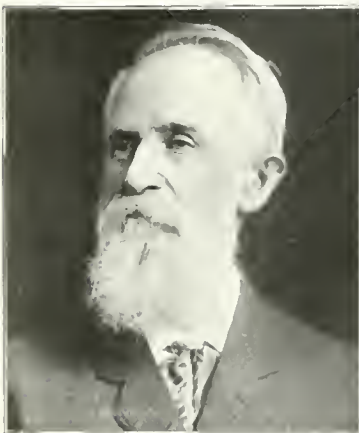


Sidney D. Maxwell.
Superintendent, 1871-1891.

The first superintendent was Mr. A. Peabody, who served from 1846 to 1849. Mr. Richard Smith was superintendent and secretary also from 1849 to 1854, when his brother, William, became the superintendent. Mr. William Smith was re-elected to this office for seventeen successive terms, serving until November 1, 1871.

Mr. Sidney D. Maxwell, lawyer, a newspaper correspondent and military secretary during the war, became assistant city editor on the *Cincinnati Gazette* in 1868. In 1871, Col. Maxwell was chosen superintendent of the Chamber, and was so successful in conducting its affairs and in advancing public enterprises, that he was honored with re-election for twenty consecutive years. In addition to the endless detail and statistical work of his office, he entered fully into the project of the Richardson building, to the sacrifice of his health, and an overstrain resulting therefrom led to his voluntary retirement in November, 1891.

The tribute, which the Chamber, thru a special committee prepared and caused to be beautifully engrossed in colors by a local artist, and presented to Colonel Maxwell on his retirement, so truly and clearly sets forth the honor and influence of the superintendent's position in general, as to merit publication in full.



[Benjamin Studio]

Charles B. Murray.
Superintendent, 1891-1911.



[Benjamin Studio]

William C. Culkins.
Superintendent-Executive Sec'y.
Elected 1911.

OFFICERS LONG IN THE SERVICE OF CHANGE

Mr. Chas. B. Murray, with ten years' experience as a produce commission merchant, followed by over nineteen years as editor and proprietor of the *Cincinnati Price Current*, also secretary of the Chamber, 1882-86, received the unsolicited appointment as superintendent, because of his expert knowledge of commerce, trade and crop reportings. Fortunate and wise was their choice. For twenty years he labored unceasingly, contributing his utmost efforts to the upbuilding of the Chamber and to its good name at home and abroad. His duties closed May 15, 1911.

With the physical changes which the year 1911 brought, following the loss of the Chamber Building, have come other changes in the broadening of activities and in civic service, typified in the name Executive Secretary, by which Mr. William C. Culkins, tho superintendent as well from 1911, is now preferably designated. With him are now associated no less than fourteen separate heads of departments. Experiences of a score of years in newspaper work and in civic awakening and betterment, have prepared Mr. Culkins for leadership in this historic, influential Chamber of Commerce.



[Courtesy of Chas. B. Murray]

The Record Service, northwest corner Exchange Hall. Earlier on fourth floor, rear. Iron railing was formerly about open area on upper floors.

Mr. John R. Morton entered the service of 'Change in 1869, as clerk in charge of the Department of Finances and Accounts. His services were invaluable thruout the period of large investment of surplus, for the building project. His labors were unbroken for over twenty-three years, up to his death November 4, 1891, at the age of seventy-five years.

Mr. George S. Bradbury entered the Chamber of Commerce service as office assistant in September 1882. Clerk of the Board of Real Estate Managers, 1883 to 1890. Promoted to the chief clerkship, November, 1891. Resigned from the Chamber of Commerce, March 1, 1913, after a continuous service of more than thirty years.



[Young & Carl]

John R. Morton,
Chief Clerk, 1869-1891.



[Young & Carl]

George S. Bradbury,
Chief Clerk, 1891-1913.

Mr. Robert J. H. Archibale became messenger boy at Hopkins Hall, Fourth and Elm, November 25, 1869, during the brief stay of the Chamber there. He became doorkeeper at Smith and Nixon's Hall in 1876, serving five years there, eight years in the Pike's Opera House, twenty-two years in the Richardson Building, and today is to be found at his desk in the new quarters.

Mr. Gustav G. Wisser entered the messenger service of 'Change in November, 1876. He became recorder of cotton statistics in 1881, continuing to 1891 in that capacity. About 1894 he became clerk of statistics and with the reorganization of departments in 1912-13, Mr. Wisser became chief clerk in charge of the statistics.

In 1882, Miss Margaret A. Daly entered the office as stenographer to Superintendent Maxwell, at whose suggestion she had learned shorthand from Benn Pitman. For six years at the Pike's Opera House location, and during the entire existence of their own building, she remained a valued assistant in the office, answering the constant stream of inquiries, taking care of all ordinary correspondence and the orderly filing of records. To the Committees of Arbitration and Appeals, whose hearings, awards and findings she reported for years, her accurate knowledge of the by-laws and methods of procedure made her services invaluable. No one is more deserving of mention here than Miss Daly, who, tho never a designated official, served the Chamber with marked ability and faithfulness, with rare tact, ever cheerfully, for more than thirty years. She resigned in 1914.



[Young & Carl]

Robert J. H. Archibale,
Doorkeeper and Custodian of Exchange. In the service from 1869.



[Young & Carl]

Gustav G. Wisser,
Chief Clerk, Statistical Department.
Entered the service 1876.

CINCINNATI CHAMBER OF COMMERCE AND MERCHANTS EXCHANGE

TO THE PRESIDENT OF THE
CINCINNATI CHAMBER OF COMMERCE
AND MERCHANTS' EXCHANGE.

Dec. 7th, 1891.

The committee honored by your appointment to prepare a paper appropriate to the resignation of Colonel Sidney D. Maxwell from his position as superintendent, respectfully submits the following report:

Although Colonel Maxwell was an appointee of the board of directors, honored by their selection for twenty consecutive terms of service, yet his relation to, and intercourse with, the members of the Chamber has necessarily, in the discharge of his varied, exacting, perplexing duties, been so close and his work so acceptably performed that it is singularly proper that the severance of those relations should be noticed by the member in a formal way.

For one who is in an onerous, responsible position and performs his duties faithfully, mere money pay is not always full compensation; the expressed approbation of those for whom the services are rendered becomes his larger, better, more appreciable consideration.

It is therefore most pleasant to embody in a few words an expression of the estimate of the labor that Colonel Maxwell has so efficiently rendered the Chamber of Commerce and Merchants' Exchange and through it the business world at large.

When twenty years ago he accepted the position then vacated by one who had long filled it faithfully, he brought to it habits of work, acquired in trade, in study and in journalism, fortified by a high sense of its responsibilities, he properly appreciated the opportunities for usefulness the place afforded,—especially as it related to the current history of the commercial and industrial progress of our city, and entered upon his duties with conscientious purpose to sustain and promote, so far as came within the scope of his undertakings, the high reputation and influence our association had.

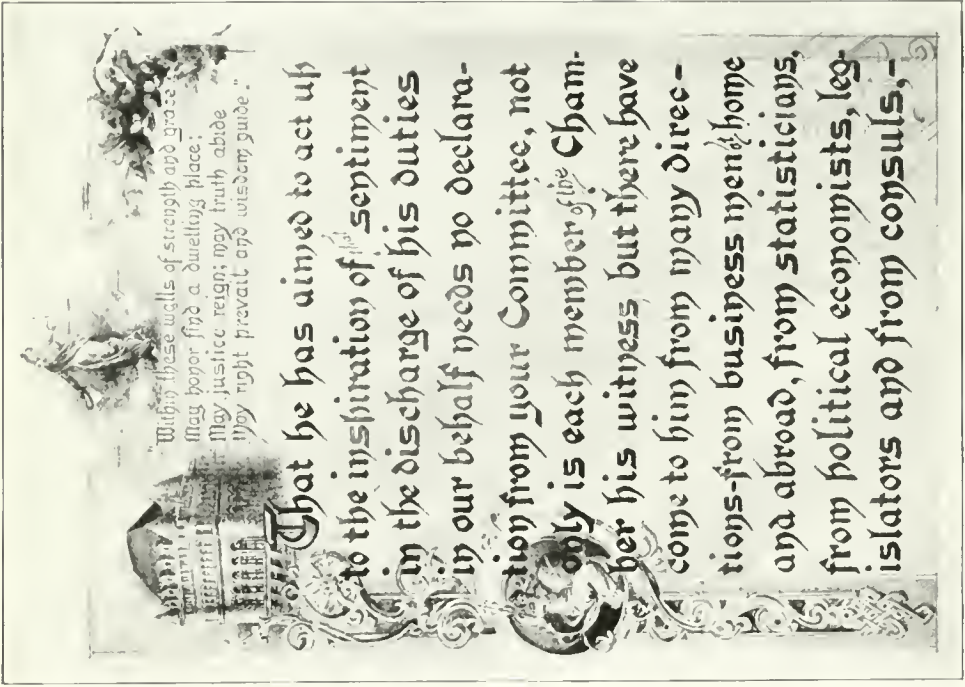
This purpose embodied a sense of the dignity of the position, with its oft-times judicial characteristics; a steady pursuit of a non-partisan course in executing the by-laws of the Chamber governing the Exchange; a fixed intent to make the material afforded by a well-organized system of statistics useful in showing the standing and growth of our city in art, industry and commerce—in short a determination to do that which he could in accordance with the sentiment so well expressed in the following verse from the appropriate hymn he contributed to the dedicatory exercises of this beautiful commercial home:

"Within these walls of strength and grace
May honor find a dwelling place;
May justice reign; may truth abide;
May right prevail and wisdom guide."

That he has aimed to act up to the inspiration of this sentiment in the discharge of his duties in our behalf needs no declaration from your committee, not only is each member of the Chamber his witness, but there have come to him from many directions—from business men at home and abroad, from statisticians, from political economists, from legislators, from consuls—testimonials of high appreciation of his work, which must be not only truly acceptable to him but a gratifying assurance that his labors in our midst in the interests of commerce, have been well performed.

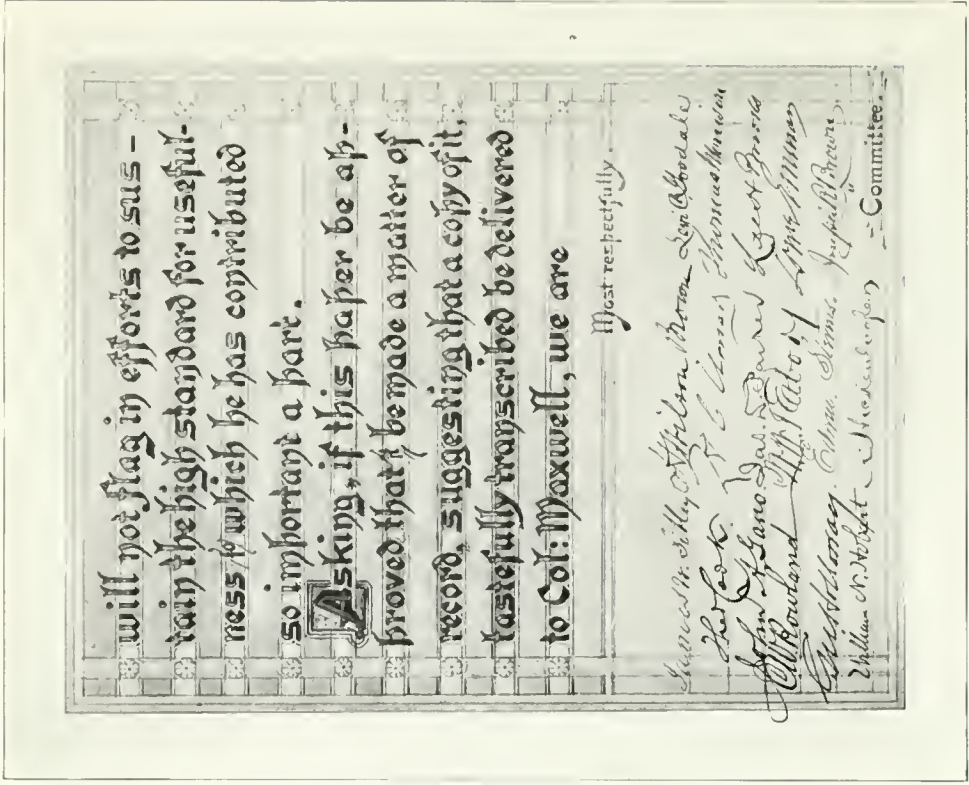
In bearing this tribute to the acceptability of the services of our retiring superintendent, there remains for us to say that his record is ours, and to extend our thanks and best wishes for his future prosperity, together with hopes that our Chamber will not flag in efforts to sustain the standard for usefulness to which he has contributed so important a part.

See next page



The Maxwell Tribute.
Presented to Colonel Maxwell on his retirement after twenty years as Superintendent of the Chamber. Page showing the design of the building and favorite stanza of the Dedication Hymn.

[E. D. Grafton, Artist]



The Maxwell Tribute.
The last page, showing the signatures of seventeen Presidents of the Chamber who wrote and signed the Testimonial.

[Courtesy of Nathaniel H. Maxwell]



[F. A. Neubauer, Artist.]

The Business Men's Club Quarters

1903-1911

THE DEDICATORY POEM.

By James A. Green.

Like to the poet's ship of pearl,
Which still outgrew its narrow walls,
So we expanding year by year,
Find here at last these lofty halls.

They rise in beauty and in strength,
Adorned to please the artist's eye,
With all exacting taste could choose,
And all unstinted cash could buy.

* * * * *

No pent-up Utica for us!
Plenty of elbow room to spare,
Plenty of room in which to grow,
Abundance both of light and air.

Abundance, too, of other things
That to the inner man are dear;
Hunger and thirst are banished quite
And in their places rules King Good Cheer.

* * * * *

This splendid place a symbol is
Of progress all along the line;
No bushel hides our beaming lights—
Undimmed forever may they shine.

Our past is full of good deeds done,
Our future's full of hope and cheer;
Oh, may we fight for civic right
Through every day of every year.

May, 1903



The Rotunda of Business Men's Club, 1906.

[Courtesy of Wm. R. Biddle]



The Lounging Room.

[Courtesy of Wm. R. Biddle]

Club Beginnings.

Twenty-four young men, not one of them over twenty-two years of age, gathered for their first called meeting at the Grand Hotel, Saturday, November 26, 1892, and there founded the "Young Men's Business Club" of Cincinnati. An Executive Committee of six young men, Frank G. Rush, Andreas E. Burkhardt, Robert H. McGee, J. E. Zimmerman, Frank F. Dinsmore, and J. E. Poorman, Jr., appointed at a preliminary meeting, November 12th, with Frank G. Rush, chairman, had met on November 19th, and had already outlined plans of organization. On November 26th, all those interested met, formed the Club and elected permanent officers. On December 10th, the first monthly dinner, held in the Convention Hall of the Grand Hotel, was attended by over sixty young men and was addressed by prominent speakers.

"It is our object to unite the representative young men of Cincinnati and vicinity, engaged in the various mechanical, commercial and professional pursuits, for the purpose of becoming better acquainted by frequent association; of rendering assistance to one another in many ways; and of having discussed at our meetings, by prominent citizens, such subjects as will lead to our future success, and prepare us to take the places destined for us, hereafter, as leading citizens."

Thus reads the first letter inviting other young business men to co-operate in the founding of the Club. The originators, who became the first permanent officers, were, Frank G. Rush, President; Andreas E. Burkhardt, first Vice-President; J. E. Poorman, Jr., second Vice-President; Robert H. McGee, Corresponding Secretary; Frank A. McGee, Recording Secretary; J. E. Zimmerman, Treasurer; Executive Committee: Frank F. Dinsmore, L. C. Goodwin, Millard W. Mack, Dr. C. G. Smith, R. H. Rahe, Chas. T. Greve.

The Grand Hotel was the place of meeting from November, 1892, until October, 1897, when headquarters were changed to the Pike Building. From April 1, 1898, to August, 1899, the Hotel Emery was the Club home; from August 24th to November 30, 1899, the Pike Building was again used; the Herschede Building then became headquarters until May, 1903, when the rooms in the Chamber of Commerce were ready for occupancy. At first, no men over thirty years of age were eligible for membership. In 1896, the Club incorporated "to promote the best interests of Cincinnati," and in July, 1899, the name was changed to "The Business Men's Club of Cincinnati."



[Studio Grand]

George Puchta.
President, 1901-1902.



[Benjamin Studio]

Edwin C. Gibbs.
President, 1902-1903.



[Bellsmith Photo]

William P. Deppe.
Chairman, Building Committee.



[Studio Grand]

H. D. Crane,
Building Committee.



[Studio Grand]

Harvey E. Hannaford,
Building Committee.



[Benjamin Studio]

Harry T. Atkins,
Building Committee

Larger Quarters Needed.

Soon after the Herschede Building became the Club home, the growth in membership made the search for larger quarters necessary. In President Church's administration, 1900-1901, exhaustive study of the question of a new home was made. From the very start of Mr. George Puchta's Presidency, the Building Committee, with Mr. W. P. Deppe chairman, began its search for the most favorable location. From over thirty propositions, covering both exclusive Club property and leased premises, the Committee recommended the upper floors of the Chamber of Commerce Building. In March, 1902, negotiations were opened and terms agreeable to both parties were soon reached. The Board of Governors submitted the question of removal to a vote of the membership on April 17th, with favorable results. The Board proceeded to secure subscriptions to the Club bonds, after which the lease with the Chamber was signed on July 22, 1902. Actual work was delayed until October by legal proceedings in the Chamber questioning the validity of the contracts. The decisions favored the Club. Labor troubles prevented progress in December and January. However, the rooms were complete and ready for the dedication exercises May 12 and 13, 1903. The Building Committee consisted of Messrs. W. P. Deppe, chairman; H. D. Crane, Jas. A. Collins, H. E. Hannaford, E. F. Du Brul; with the later addition of Mr. J. G. Wright, and Mr. H. T. Atkins, who replaced Mr. Du Brul, whom prolonged absence from the city caused to retire. These men, with the Boards of Governors under Presidents Puchta and Gibbs, brought the new quarters to completion.

Dedication Exercises, May 12-13, 1903. A reception to members, their wives and guests, took place Tuesday evening, 7 to 12 p. m. Two thousand attended, and took part in the promenade walk about the rooms, just finished and profusely decorated with flowers. Light refreshments were served in the main dining room. Wednesday morning, at 11 o'clock, the procession, marching in four divisions, left the Herschede Building and, preceded by a corps of police and the Club's band, reached the floor of Change. Here Captain Ellison, President of the Chamber of Commerce, welcomed the Club officially and personally in a few words: "First, as business men, for the reason that we believe that in your Club we have secured a most desirable tenant in part of our building for a long term of years, a tenant that will be beneficial to this Association; second, and always and above the first reason, we welcome you as friends and as brothers, striving in your organization, as we do in ours, for all that stands for the good of Cincinnati's prosperity and business integrity."

President Edwin C. Gibbs returned heartfelt thanks to President Ellison's warm and cordial welcome: "We fully appreciate the kind sentiment which causes you to extend to us the right hand of good-fellowship on this occasion, and we gratefully grasp that hand. How peculiarly fitting it is that the two foremost commercial bodies of this city should thus stand hand in hand. To me the omen is most significant, and most clearly predicts the forging of a strong bond between us. With mutual respect and confidence, we can boldly face the future, feeling assured that, as we work together in harmony, the increased growth and usefulness of each organization must follow. Concerted action on the part of two such bodies will accomplish the most momentous results."



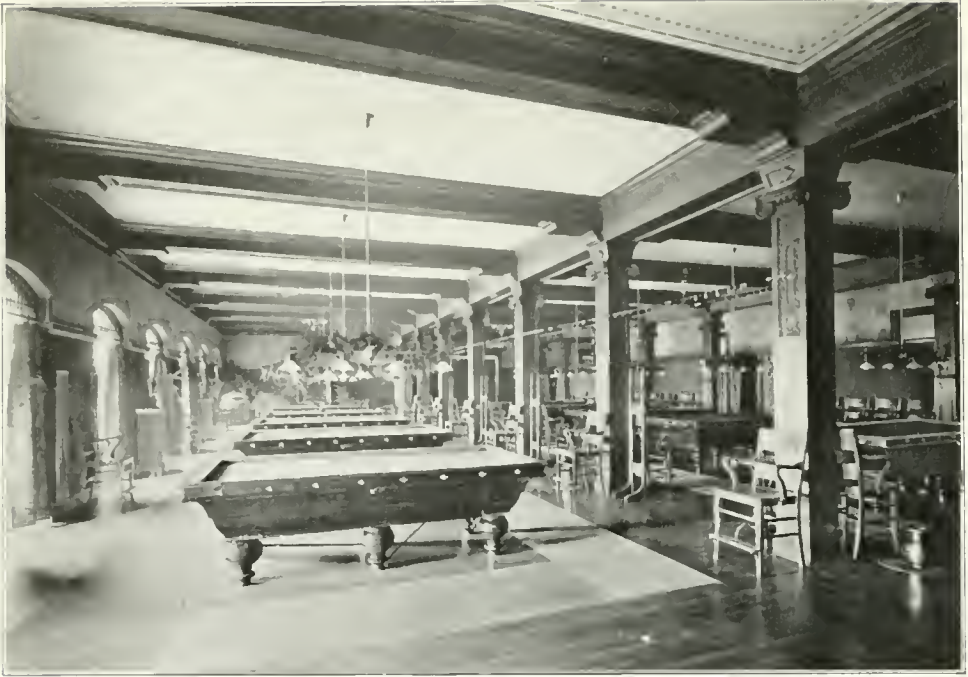
[Courtesy of Wm. R. Biddle]

The Ladies' Dining Rooms.



[Courtesy of Wm. R. Biddle]

The Banquet Room.



[Courtesy of Henry Gunklach, Jr.]

The Billiard Room.



[Courtesy of Wm. R. Buddle]

The Business Men's Club Office, 1906.

"We are truly happy to find a permanent home in this great building, and sincerely trust that in the very near future the other commercial organizations of that city may also find lodgment under your broad and hospitable roof.

"We are grateful for this reception, and extend to you a cordial invitation to now proceed with us to our new quarters in the floors above, and join us in our dedicatory exercises."

The dedication exercises began at 12 o'clock with prayer by the sole honorary member of the Club at that time, Rev. Charles Frederick Goss:

"Our Father, we have climbed above the war of traffic in our city streets to make a silence in our hearts. We have been prompted to do this by that impulse which is common to humanity at all critical events, because we are about to take possession of a new home for this Business Men's Club, and enter upon a new era of its existence. * * * *

"We desire to see great palaces of industry and a reign of temporal prosperity; we long to see commercial supremacy of the Queen City of the West, but more than this and better than this, our hearts desire to see that day arrive when Justice may be enthroned in our courts, Integrity receive the sceptre in our marts of trade, Righteousness be supreme in our city government, and Virtue crowned in our homes. To these great ends, first, last, and always, we pray that these business men may be consecrated; and to them and through them we dedicate these rooms, praying that Thou wilt help us to be true to the great trusts of human life. Amen."

After music, Mr. Deppe, for the Building Committee, delivered the key of the new quarters and sketched the different steps in the securing of these rooms, calling special attention to the proud fact, "that the new quarters are the production of our own citizens, from the architect to the artists who placed the finishing touches on the walls."

President Gibbs then accepted the key on behalf of the Board of Directors. After commenting on the faithful work of the Committee, the architects and contractors, and on the obstacles overcome, said:

"Gentlemen of the Club, in accepting, in your name, these beautiful rooms, I most heartily congratulate you. I feel assured that you will use them profitably and enjoy them to the utmost; here—

"May honor find a dwelling place;

May justice reign; may truth abide;

May right prevail and wisdom guide."

"The opening of these quarters marks an important era not only in the life of the Club, but in that of our city as well. Nine years ago, ten young men associated themselves together to discuss, at stated times, matters relating to the general interests of Cincinnati. The wildest dreamer of those ten men would not have ventured the prediction that, in nine years, the seed thus planted would grow to a membership of one thousand, and that the modest room



[Bellsmith Photo]

J. Gano Wright.
Building Committee.



Studio Grand

James C. Hobart.
President, 1903-1904.



Studio Grand

Thomas J. Moffett.
President, 1904-1905.



[Studio Grand]

Albert Bettinger.
President, 1905-1906.

that then met all their wants would expand to such palatial proportions. And yet the growth of our Club has only been in unison with the development of our city, and through the portals of our new home, which we today formally open, I can see for us a field of broader usefulness. Cincinnati is on the eve of a most glorious dawn. The warm sun of civic pride and progressiveness will rise and shine as never before, and those who have been the architects of the past will become the builders of the future."

After another piece of music, the Vice-President, Mr. H. T. Atkins, responded to the motto, "For the Honor and Glory of Cincinnati." After referring to the artistic beauty of their new home, he said:

"But greater and grander than all these material surroundings is the spirit of civic pride that prompted and upheld these labors from beginning to end. This spirit is the bond of our strength and union; it has made all our triumphs possible—culminating in the one thought, that no better motto could be inscribed upon our Club banner than 'For the Honor and Glory of Cincinnati.'

"The love for our city has ever been the inspiration of every effort. No call to duty has been too great; no labor to be performed too severe in earnest endeavor for our city's welfare.

"When another decade of our Club's history shall have passed and the history of our city shall be written, let us hope that a greater Cincinnati, beautified and glorified, shall have reached a higher plane, because a thousand good fellows, a thousand willing hearts, a thousand business men, at this dedication of their new home, as lovers of their city, dedicated not only their new quarters, but the very best of their service and ability 'For the Honor and Glory of Cincinnati.'"



[Studio Grand]

Edward E. Shipley.
President, 1906-1907.

A new national song, dedicated to the Club, was then read by its author, Prof. W. H. Venable, and accompanied by a brief patriotic address, national in its scope. Then followed the Dedication Poem, composed and read by James Albert Green.

Hon. Julius Fleishmann, Mayor of the city, in welcoming other commercial bodies, spoke of the loyalty of the Club to the highest interests of the city, of its share in the recent civic awakening and forward movement, and the propriety of celebrating in this public way, the occupation of its new quarters.

The oration of the day was given by Lieutenant-Governor Harry L. Gordon. He spoke of the civic awakening in all great American cities and of the way in which our city is making phenomenal progress. He urged the Club to be at the front in every battle for the city's upbuilding, as in the past.

After the banquet in the evening, Judge D. D. Woodmansee spoke on "The City of Cincinnati"; Hon. Theo. E. Burton on "The State of Ohio"; Hon. John B. Castleman on "The State of Kentucky."



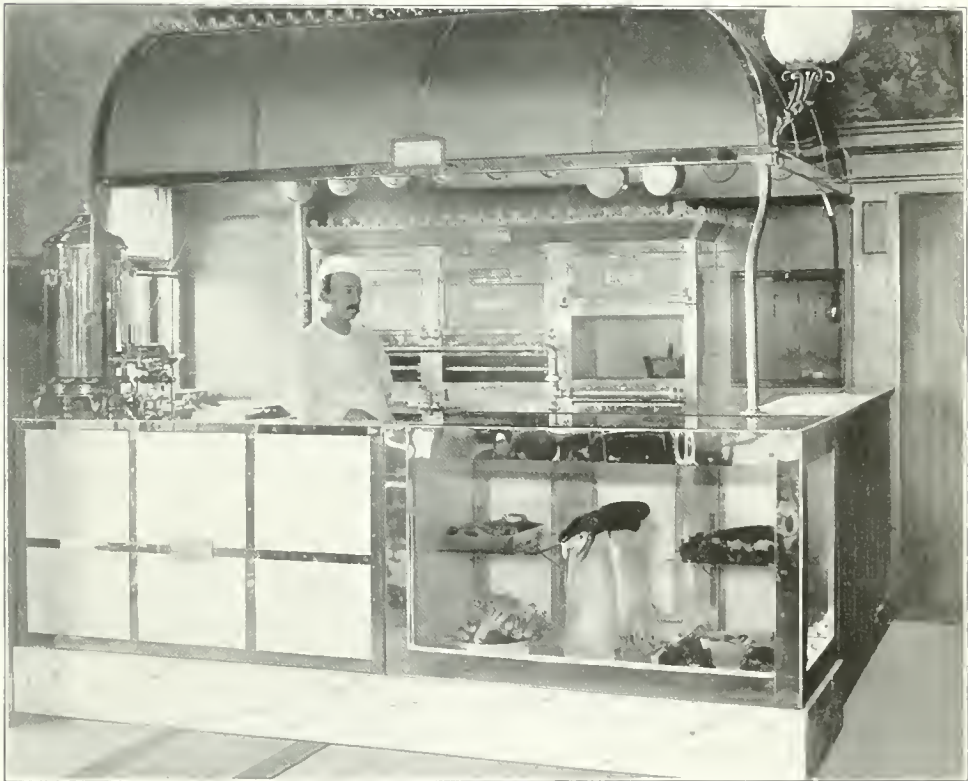
[Studio Grand]

Frank H. Shaffer.
President, 1907-1908.



The Grill Room.

[Courtesy of Wm. R. Biddle]



"The Grill."

[Courtesy of Wm. R. Biddle]



[Studio Grand]

C. H. M. Atkins.
President, 1908-1909.



[Studio Grand]

A. J. Conroy.
President, 1909-1910.



[Studio Grand]

Walter J. Wichgar.
President, 1910-1911.

Hon. John L. Griffiths, of Indianapolis, in responding to the toast, "The State of Indiana," spoke in praise of the architect of the new quarters:

"I want to congratulate the Business Men's Club of Cincinnati upon its magnificent new home. There is something in splendid architecture which always appeals to us. The architect is too often forgotten. He seldom finds his reward in popular applause, but in the consciousness of work, beautifully and sincerely, and serenely and enduringly done. I want to pay my tribute to Mr. Hannaford, who conceived these noble rooms, and who has made his conception so instinctive with beauty and charm."

His characterization of the people of these middle Western States, and his eulogy of Abraham Lincoln were unusually fine. He defined the kind of patriotism needed in times of peace as that which will rule our big cities without corruption, speculation and exploitation.

"America should stand for justice and truth, for mercy and valor, for high resolve and lofty achievement. It should stand for the purest ideals in private life and public service, asking no questions, making no bargains, and striking no balances to ascertain what a thing will pay, but anxious, only, to know if it is right."

With a unanimous rising vote of thanks to the speakers of the evening, the Business Men's Club adjourned.

The high purpose and resolve manifested in the Dedication Exercises, given quite in detail above, reflect the real life and spirit of the organization from its very beginning. The enlarged quarters meant increased activity for public good and civic betterment. Hundreds of acts, recommendations, journeys, deeds of encouragement, relief and sacrifice, to the credit and good name of Cincinnati, followed from the day the Club took possession of its Home in the Chamber of Commerce Building.

A synopsis of the leading events in the Roster for 1911 shows an average of about one important matter a week on which the Club declared itself, or in which it participated.

Sinking Fund trustees, provided for by an amendment to the by-laws, September 8, 1905, to receive a specified sum from the quarterly dues of members, were cancelling in October of each year, a one-tenth part of the Club bonds, issued to furnish the new quarters, the sum of \$4,850 a year. By January, 1910, the membership was increased from 1,000 to 1,200.

In 1910, plans for a merger with the Chamber of Commerce, which had been in the air for several years, took the definite form of a proposition worked out by the two boards of directors in conference. The combined Association, with a membership limited to 3,000, was to have the name "Chamber of Commerce and Business Men's Club," taking over

the property and assuming the assets and indebtedness of both organizations. On April 5, 1910, the Chamber of Commerce directors approved the plan. A vote by the Business Men's Club stockholders on June 14th, gave 809 in favor and 47 against the merger. Following public meetings on 'Change June 16th and 17th, a special election by ballot was set for June 30th. The campaign was one of widespread interest and excitement among members of the Chamber of Commerce, and ended with the defeat of the proposed merger by a vote of 228 in favor and 324 opposed. Total vote, 552. Following this decision, on July 1st, the Business Men's Club appointed a Committee on New Quarters.

"It is easy to see, hard to foresee," said Ben Franklin. While about 200 members and guests of the West Cincinnati Business Association were holding a banquet in the rooms of the Club, January 10, 1911, a flame flashing up from meat broilers in the kitchen, set fire to greasy soot in the flue. The fierce heat communicated in some way to light wooden partitions on the eighth floor and to very combustible materials and supplies stored there, and in a very few minutes was beyond control. Word passed to the banquet room warning everybody to leave the building, was fortunately heeded and every guest reached outdoors in safety. Almost without warning, the hundreds of tons of weight of the suspended floors caused a giving away of the iron truss work, heated by these sudden flames in the attic. Twenty minutes after the fire began, came a collapse of the south half of the interior, carrying down everything from roof to basement, but leaving the north half almost intact. That six lives only were sacrificed, was a marvel, whereas had it happened during certain business hours many hundreds might have been caught by the unforeseen danger.

So January 10, 1911, closes the history of these quarters of the Business Men's Club, as the turn of later events proved. While the loss to the Club, above insurance, was about \$35,000, the loss to the Chamber was far greater, possibly, \$400,000, besides making the sacrifice of the entire structure with its incomparable architecture and its wealth of association, a possibility. On February 3rd, the Club passed resolutions of sympathy with the Chamber over the loss of their building. Nearly eight years of the Club's life and activity center about the upper floors of the Richardson Chamber of Commerce. Despite the unforeseen ending, may the memory of those years be ever pleasant!



[Benjamin Studio]

William E. Hutton.
President, 1911-1912.



[G. Owen Photo]

Fourth St. Roof Dormer Details.
Eagles.



(Photo by Raymond)

William Watts Taylor.
1847-1913.
"Master of Rookwood."

MUNICIPAL ART SOCIETY OF CINCINNATI

April 10, 1913.

MR. DELISLE STEWART, *President*,
Cincinnati Astronomical Society,
City.

Dear Sir:

In response to your suggestion I write to assure you that the Municipal Art Society continues its interest in the project to use the arches and other material from the former Chamber of Commerce in the erection of the proposed Observatory. Our contribution to that end, made some time ago, manifested our interest in this matter and our view of the desirability of preserving so important a part of this representative work of a great architect.

We are glad to know that the preliminary expense to finally secure this material has been met, and express our cordial interest in your efforts to carry the project to completion.

It would embody in a new structure the most distinctive decorative features of the original building and would constitute an important addition to our public architecture here.

Yours very truly,

W. W. TAYLOR, *President*.

THE PRESERVATION OF THE GRANITE ARCHES AND WALLS AFTER THE FIRE.

In the interval between the sale of the Chamber of Commerce property to the Union Central Life Insurance Co. in July, 1911, and the clearing off of the site for the new skyscraper, many attempts were made to have the outer walls preserved for re-erection. Among the projects considered were their use for a new Y. M. C. A. building at Hamilton, Ohio, where it was found that smaller construction units were required; a museum in the form of a medieval castle in ruins, in the valley approaching Eden Park, which failed to secure the approval of Mr. Kessler and the Park Board; Oberlin College, thru Mr. Cass Gilbert, investigated their adaptation for one of its new buildings, but their great dimensions and the transportation cost prevented their use: sketches were drawn for an entrance office at the Zoo constructed from the Fourth Street arches and corner towers, and careful estimates had been made of the cost for Mr. Draper and officers of the Municipal Art Society; some interior polished marble bases, columns and arches were also being sought by the Art Museum; several good suggestions appeared in the public press, but the difficulty in all cases was the financial one.

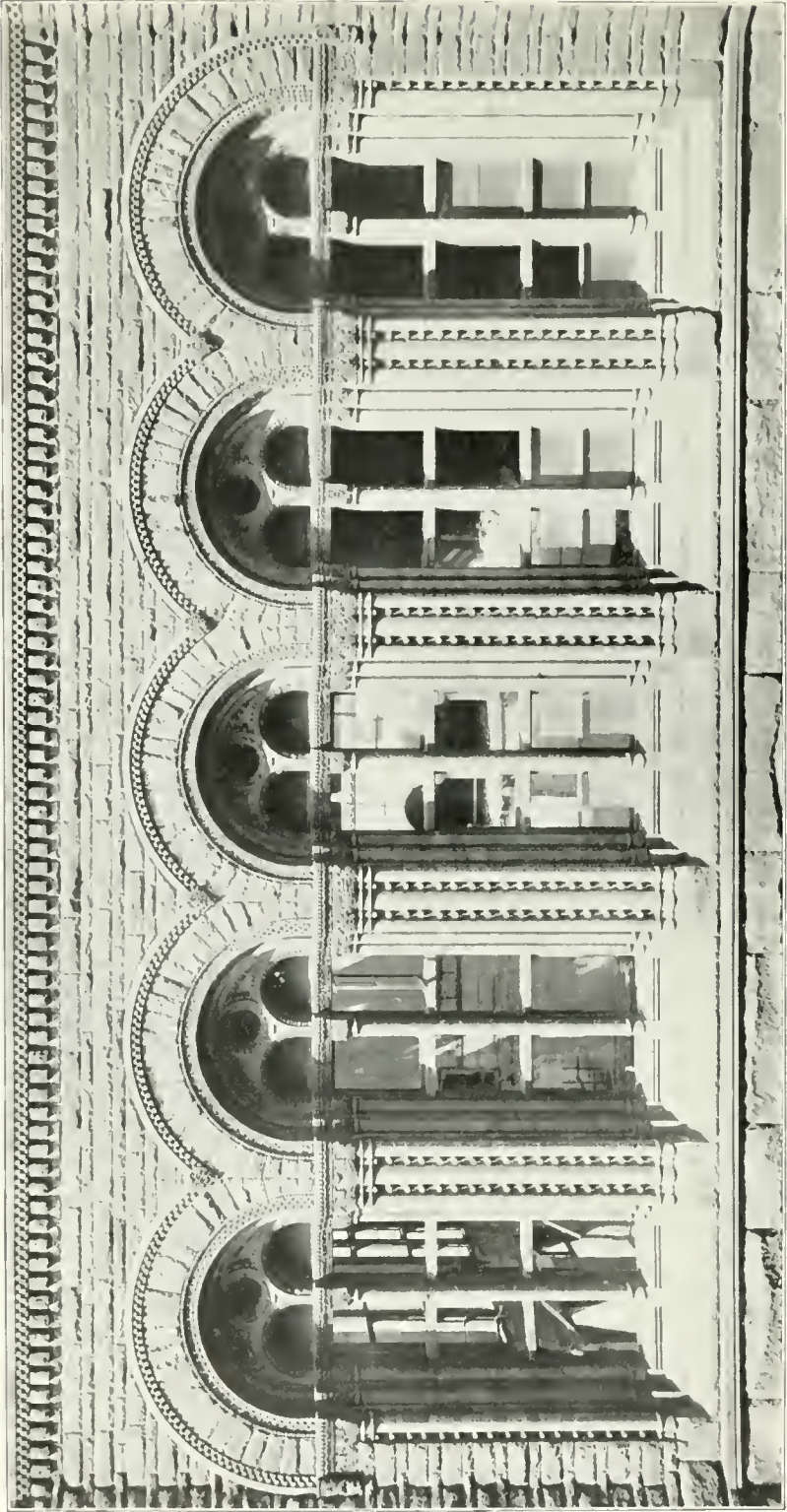
By November, 1911, further delay in removing the walls became impossible, and Harig & Co. found no alternative but to have the upper parts of the stonework hauled to the Big-Four Railway, to use for purposes of track ballast on their Indianapolis Division.

About November 20, consultations were begun by officers of the Cincinnati Astronomical Society, with Harig & Co., Garber & Woodward, the Union Central Life Insurance Co., Mr. W. W. Taylor and Mr. Gest of the Municipal Art Society, and Mr. Draper of the Chamber of Commerce, with reference to placing all of the great arches and other valuable portions of the building, at the disposal of the Society for later use as the walls of an Astronomical Observatory.

Search for downtown vacant lots for storage gave no results except high rental prices and risk of quick removal in case of sale of the lots. Cost of drayage from Fourth and Vine Streets was first included in the estimated cost, but later Harig & Co. agreed to assume this expense and place the material free on board the B. & O. flat cars at the Plum Street yards. This reduced the estimated cost from \$5,000 or \$8,000 down to a much smaller figure, more within the range of possibility. The wreckers had by this time reached the tops of the largest arches at the southeast corner, and no time could be lost.

Finally, at a meeting of the Optimist Club, Saturday, December 2nd, Mr. W. W. Taylor, who could not bear to see the fine arches disappear without a last appeal, made an earnest plea for their preservation, and made an offer on the part of the Municipal Art Society to subscribe \$500 from their accumulated funds, toward the cost of placing the material on a storage lot. In response to this offer and appeal, members of the Optimist and Queen City Clubs added about \$400 more to this offer at that time. Except for Mr. Taylor's timely effort, the plan to store the material would have failed.

The Cincinnati Frog and Switch Co., thru Mr. Ed. Heitzman, manager, offered the use of a couple of acres of their land and of their railroad switches, thus completing the plan. On December 4th, Harig & Co.'s proposition to deliver the granite free on board cars on the tracks of the B. & O. R. R. in the



[Photo, Longley]

The Vine Street Arcade of Arches, After the Fire. Showing Details of Fine Stone Carving.

city, was accepted on behalf of the Cincinnati Astronomical Society by its president, the stone to be shipped to Oakley and arrangements made for placing it back on the land. Two carloads of arch material, already sent to the Big-Flour R. R., were recalled from Lawrenceburg Junction, thru the efforts of G. P. Smith, chief engineer, and re-shipped to Oakley. From December 4, 1911, to March 15, 1912, 120 carloads of arch and wall material were handled and placed on the lot. This was about two-thirds of all the granite in the building.

To cover the cost of this work, the donations above mentioned were supplemented by liberal help from 400 individuals and firms, who were glad to see the fine arches taken care of and plans made for their later re-erection. Letters of endorsement were given to the project by the president and directors of the Chamber of Commerce, the Business Men's Club, and the Cincinnati Chapter of the American Institute of Architects. These letters and the prominent names of early subscribers, helped decidedly in securing the entire cost of preserving the granite.

**CINCINNATI CHAPTER
AMERICAN INSTITUTE OF ARCHITECTS
CINCINNATI, OHIO**

Resolution Adopted by the Cincinnati Chapter, A. I. A., May 19, 1914.

WHEREAS, the old Chamber of Commerce designed by H. H. Richardson was considered one of his masterpieces and embodied a beautiful arcade of arched windows on the main floor, and,

WHEREAS, it appears that the Cincinnati Astronomical Society secured the material which was saved from the removal of the old building, including these arches along with a sufficient amount of the ashlar facing surrounding the same, with the object of incorporating this material in a future building, which will be erected for the purpose of an Observatory, the design of which is arranged to incorporate and preserve this arcade very much along the lines of the original design:

THEREFORE, *be it Resolved*, That the Cincinnati Chapter of the A. I. A. heartily approve and indorse this project, which, if executed in the proposed manner, will serve to restore and perpetuate this beautiful design by so eminent a master, and be useful and instructive at all times as a splendid piece of architecture, serving as a model for students in the Romanesque style in which this work was conceived.

The old Chamber of Commerce was in its day and generation considered by far the finest example of pure architectural design in the Romanesque school in this country. The Chapter is gratified to know that Cincinnati is placed in a position to be able to point to at least a partial restoration of this work as embodied in the plans of the Astronomical Society.

* * * * *

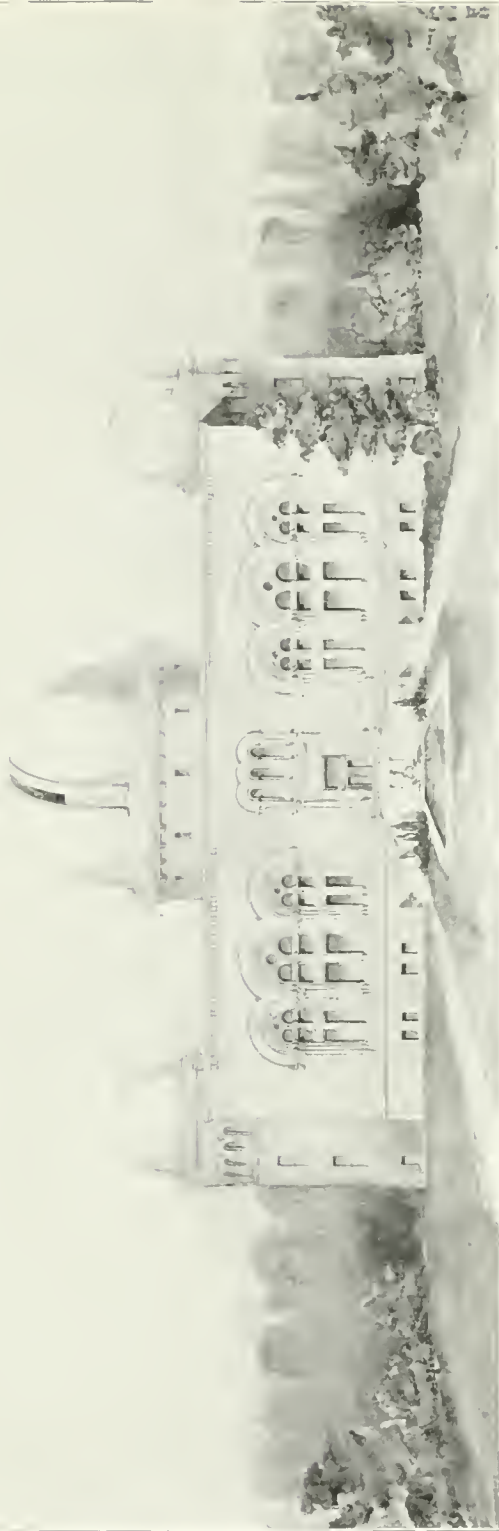
I am sending you herewith a copy of the resolution adopted by the Cincinnati Chapter of the American Institute of Architects at their last regular meeting.

Yours very respectfully,

JOS. G. STEINKAMP, *Secretary*
Cincinnati Chapter, A. I. A.

Wednesday, June 3, 1914.

THE CINCINNATI ASTRONOMICAL SOCIETY
 - CHARLES & WOODWARD ARCHT'S -



Preliminary Design of Observatory, Front Elevation.
 Fourth Street and Baker Alley Arches, with a central doorway, form the front. The round corner towers will form the middle of the ends.
 The five Vine Street arches form the rear of the building.

MAIN FLOOR:

Reception Hall with Museum of Astronomical Models and Celestial Photographs.
 Richardson Memorial Collection.
 Public Lecture Hall. Class Rooms.
 Information and Publication Bureau.
 Offices of the Society.

SECOND FLOOR:

Astronomical and Astrophysical Library.
 Reading and Study Rooms.
 Photographic Dark Rooms. Enlargement Rooms. Plate Index and Storage Stack Rooms.
 Plate Measurement Department, Measuring Instruments. Stereo-comparator.
 Spectroscopic and Photometric Laboratories.
 Rest Rooms for Night Observers.

ROOF AND DOMES:

Open Flat Roof with Parapet Walls. For day visitors and for night Constellation Study, with several small telescopes.
 Three Domes for two large Reflecting Telescopes and one Refractor.

BASEMENT:

Optical Shop for members making own Lenses and Telescopes.
 Main Dark Rooms for Plate Development.
 Constant Temperature Laboratory.

Thirty Years Progress in the New Astronomy

Plans for the Observatory and Home of the Cincinnati Astronomical Society

BY DELISLE STEWART, President*

"Contemplated as one vast whole, astronomy is the most beautiful monument of the human mind, the noblest record of its intelligence.—*Laplace*."

When Galileo, in 1609-10, turned his newly-made telescope toward the sky and found mountains and valleys on the moon, dark spots upon the sun, as also that there were visible discs to the planets but not to the fixed stars; that Venus showed phases like our moon; that Jupiter had four revolving satellites and Saturn a perplexing triple form—he opened up an epoch in astronomy and in human thought and history. His first "optick tube" had about the power of a good opera glass of today, and his best glass later had a magnifying power of about 32. But larger lenses and better instruments followed rapidly, and in varying form and with numerous devices for exact measurement, the telescope has continued to reveal more details of the forms, motions and distances of the heavenly bodies. For two centuries and a half the human eye at the telescope served as the sole means of recording astronomical data. The record of its discoveries and triumphs is truly marvelous! The refinement with which the positions of the heavenly bodies are determined, their past motions known, and their future positions predicted by mathematical analysis, is almost beyond belief.

But the human eye is not perfect. No two observers have eyes just alike: the right and left eye are unlike in almost every person; the state of health, amount of fatigue or worry, age, strained position in observing, all are factors in the correctness of one's visual record. Wonderful as is the retina of the human eye, astronomers long sought a substitute for it in a better recording medium for astronomical data—this substitute was at last found in the sensitive chemical film of the photographic plate.

From the very first announcement of Daguerre's discovery in 1839, astronomers attempted to make photographs of sun, moon and brighter stars, and with good success, considering the slowness and inconveniences of the early processes. But it was not until the perfecting of the gelatine dry-plate, in 1876, and its coming on the market commercially, that the full advantage of photography was revealed.

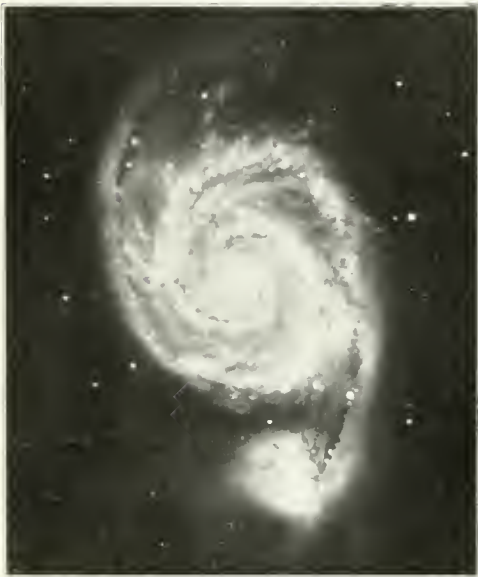
Celestial Photography a Success with Dry Plates.

The wonderful comet of 1882, which is remembered the world over for its brightness and extensive tail, was photographed at the Cape of Good Hope, South Africa. Its brilliance was so great in southern latitudes that Sir David Gill had a local photographer, Mr. Allis, strap his camera to the Observatory telescope and, by keeping the clockwork going, while sighting thru the eyepiece on the head of the comet, give a half-hour exposure. That

* President's Address before the 4th Annual Meeting, May 15, 1914, at Cincinnati Society of Natural History

was encouraging; so he next tried an exposure of three hours. The resulting negative showed the comet up finely, and in addition showed myriads of sharp star-images, from which Dr. Gill got the idea of charting the sky by photography. He immediately undertook the charting of large regions of the southern sky by this new process, measuring the positions of the stars directly from the plates, and later publishing catalogs of their position and brightness.

Copies of the comet picture which he sent to Europe were seen by the Henri Brothers, of the National Observatory at Paris. They were just at that time re-charting some maps of the zodiac near the Milky Way, where the stars are so plentiful. They resolved to try photography instead of visual methods of registering the positions, and found it a complete success.



Great Spiral Nebula
in Constellation of the Hunting Dogs.

Photo made by G. W. Ritchey
with 60-inch Reflector, Mt. Wilson, Cal.
Total exposure of 10 hours, 45 minutes.
April 7-8, 1910.

In 1887, so successful had the new photographic method proved that an International Astro-photographic Association was formed by eighteen leading observatories of the world, to co-operate in photographing the whole sky and cataloging the stars from these plates. Suitable telescopes were devised, measuring instruments perfected and formulae for reduction worked out, so that the results would form a harmonious and accurate census of the stars.

As truly as Galileo began an epoch with his little telescope, just as surely did the entrance of the photographic plate into astronomy inaugurate another epoch—a *New Era*.

Advantages of Photography in Astronomy.

The photographic plate has been a most valuable assistant to the astronomer in his researches for over thirty years because of certain very distinct advantages which it possesses. These advantages deserve mention.

1 The eye tires after a very short time of steady looking at any section of sky. Not so the plate; it is tireless; in less than an hour it records all that the eye can see in that same telescope. With each additional hour's exposure on the same region still fainter detail is added, until with exposures of four, six, or even ten or twelve hours, objects absolutely invisible to the human eye are constantly being revealed. This cumulative power is one advantage of the sensitive film.

2 Only a very small section of sky is seen at a time as one looks thru the eyepiece; but the photographic plate frequently covers many square degrees of sky area in the one exposure. In this way vast regions of the Milky Way have been photographed and studied; nebulae of vast extent have been discovered which were unsuspected thru the eyepiece. Thousands of stars

are recorded in a few hours' work, which would have cost months or years of effort by the older methods. In one exposure of five hours in the Bruce Photographic Telescope at Arequipa, Peru, fully 400,000 stars recorded their impressions on the plate, beside large expanses of nebulous matter in wonderful detail. The astronomer's recording power has been increased more than a hundredfold by the photographic process.

3 Between Mars and Jupiter have been found several hundred minor planets, or asteroids. The largest is nearly 500 miles in diameter; they vary from that down to a diameter of just a few miles. The visual search for them required the mapping of all the stars along the zodiac to form charts, and the locating of these moving asteroids among the fixed stars involved very great labor. For over twenty years this work has fallen to the photographic plate, for the moving planets show as "trails" or lines among the round images of the stars, and so are readily detected. Even when an accurate ephemeris of an asteroid's path is at hand, time is saved by having the region photographed. It is a common experience to search several evenings with a visual telescope and finally have to call in the aid of the camera, which picks up the asteroid readily in less than an hour's exposure. From ten to fifteen asteroids can be observed in one night on the plates, whereas from one to five only could be located and measured visually. Their positions are now measured directly from the plates.

Facility and Quickness of Making the Record.

This facility with which asteroid charts are taken is but one instance of the quickness with which valuable records are made. In the study of sun-spots, with their rapid changes, exposures of a few thousandths-of-a-second record the details over the whole disc of the sun; the numerous craters, mountain ranges and flat sea-beds on the moon are readily photographed in from one to five seconds. The pencil, no matter how skillful, is unequal to this task. The labor has been very greatly reduced by the photographic method and records accumulated on plates such as would have been impossible by former methods, or would have required centuries to merely record.

4 Far from being a mere plaything, the sensitive film has proved itself a most reliable and accurate instrument of research. Fear was early expressed that the gelatine film might shift slightly on the glass in the processes of development. This fear has proved groundless; measures taken after repeated immersions in the chemicals and prolonged washings show that the film returns on drying to its former position, and that such distortions of the film are not greater in amount than the one-thousandths part of a millimeter. Such accurate star-positions are now derived from the plates that new attachments have been devised for meridian circles to eliminate the troublesome "personal equation" affecting all transit observations, and bring them again up into equality with the photographic results.

The micrometer, which formerly was used only at the eye end of the equatorial to measure the directions and distances of stars in the field of view, now forms a part of the specially devised Measuring Instrument, with which the precise positions of stars and nebulae are read off from the plates. So faithfully and accurately are the objects found to be registered on the plates, that the precision of the results is limited by our own lack of skill in measurement, rather than by any errors in the plates.

5 The plates form a permanent record and history of the sky. Each plate is numbered, the exact times and all the other conditions of the exposure are recorded. A card-index makes every plate accessible for examination, and frequently a hundred or more plates, taken during the past thirty years, can be compared to trace the history of some new star, some striking variable, some peculiar asteroid, or a newly discovered satellite of Saturn or Jupiter. While some discoveries are made from the immediate examination of a plate, yet by far the greater part result from its later study. Some negatives taken by Rutherford from 1870 to 1880 on wet-plates have been measured, after so many years, at the Columbia University Observatory with extremely valuable results.

6 Photography allows the fullest possible use to be made of all clear weather in the taking of exposures. It avoids largely the making of difficult measures under physical discomfort, and transfers that work to the comfortable observatory measurement-room and laboratory. Economy of effort also results, for parts of the examination work are handled by day-workers with regular office hours, and other parts by the night-observers during spells of cloudy weather. Many women are occupied with this careful examination and measurement of plates who could not endure the strain of night-work. Deserved fame has come to some of these women who have made special studies of new or variable stars, or in classifying spectra and cataloging the stars.

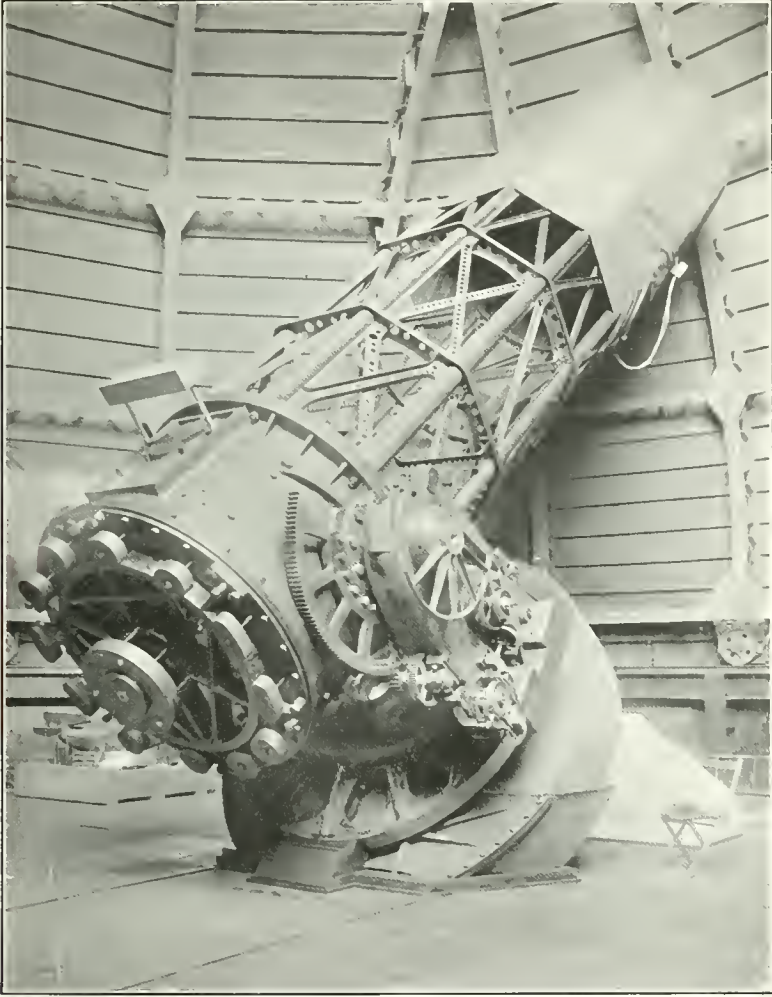
So completely have these many advantages been realized among astronomers that nearly all of the old-established observatories have adopted the photographic methods. New observatories, made possible thru a revival of interest in the science, have been equipped in an unexpectedly liberal manner with the newest, most improved and largest photographic telescopes and cameras that opticians and instrument makers could devise. We could not now return to the purely visual method, if we wished, any more than we could now be satisfied with Galileo's primitive telescope.

The Spectroscope and a New Science—Astro-Physics.

The same qualities which have made the sensitive film so valuable in recording the positions and relative brightness of the stars, have made it indispensable in the new science of Astro-Physics. About 1850 it was positively declared by August Comte that it would be impossible for us ever to determine the nature of the heavenly bodies; that, whether composed of matter like that which forms the earth or of some different kind, we might speculate but we could never know. In 1800 Kirchhoff identified the bright rays of terrestrial substances with similar dark lines in the spectrum of the sun, and, with Bunsen, he inaugurated spectrum analysis. So the light from sun and distant star has been made to yield its secrets, on passing thru a simple wedge of glass, and the boundless universe has become one with our earth in its known elements. Chemistry, physics and astronomy have all found in the spectroscope a powerful weapon of research. New elements have revealed themselves in our minerals, in our atmosphere, and in the light of the stars thru its use.

Astronomy, up to this point, had, of necessity, been concerned with the positions of the stars, their motions under the laws of gravitation, and with the study of the form and structure of the universe—the WHERE and

WHETHER of the stars; now came its first chance to determine the nature of the heavenly bodies—WHAT the stars REALLY ARE. That which had remained secret and had seemed past finding out, now began to be revealed. For this spectroscope, which sorts out the colors of light and arranges them in order by their wave-lengths, cares not whether the light-source be in the close-by laboratory, or, across the span of millions of miles, in the sun, or even that it has journeyed hundreds of years to reach us from far-distant stars or nebulae; all it asks is that the sample of light be enough to analyze.



[Photo., G. W. Ritchey.]

The 60-inch Reflector of the Mt. Wilson Observatory.

Photographs taken with this telescope have revealed details of nebulae, star-clusters and sky-regions, hitherto unknown.

So rapidly did this new field develop that the phrase, "the old and the new astronomy," came into use as reflecting the rejuvenating effects of Astro-Physics. Several Astro-Physical observatories were planned by the new scientists and built by wealthy supporters to whom these new lines appealed; new periodicals, like "Astronomy and Astro-Physics," later "The Astrophysical Journal," arose to keep pace with the progress; our own country was foremost in its investigators, in their equipment, and in their financial and popular support; to our largest, most active and representative body of specialists in these fields belongs the name "The Astronomical and Astro-Physical Society of America."

Photographic Plate Again Proves Its Value.

Just as the photographic plate registers all the stars over a large area in one exposure, so it records all the detailed lines of the spectrum when put in the place of the eyepiece of the spectroscope. Thus hundreds of lines representing the various wave-lengths of star-light are caught on the film, and alongside of them are recorded lines made by light from some one of our well-known metals for comparison, and this plate serves for accurate measures of the star-spectrum in the same way that chart plates serve for positions. Special microscopes for measuring spectra are now made by several instrument makers, and are in use in many observatories.

To the spectroscope equipped with the recording photographic plate must be credited some enormous advances made in these recent decades. It used to be that only during the total solar eclipses could observations be made of the solar prominences and other phenomena. Total eclipses continue to be observed, even at the expenditure of months of time, journeys of thousands of miles, and with all kinds of telescopes, cameras and spectroscopes. The wonderful corona requires all the observation possible and full photographic records, for no two artists sketch its streamers alike. But some of the observations, as of prominences, are now made on any clear day with a spectro-heliograph, which combines the telescope, the panoramic camera and the spectroscope. Mono-chromatic light, coming from some one prominent spectrum line, alone reaches the plate. Thus one substance, like hydrogen or calcium, can be singled out and the plate made to record the location of that substance wherever it occurs on the sun's surface at that instant of exposure. By adjusting the spectroscope for a line from some other substance that, too, can be taken by itself. The sun has been studied as never before, and the advance in solar physics is marvelous. What we learn about the sun helps in the study of the stars, which are but more remote suns.

Star Colors and Their Spectra.

The more complete mapping of the stellar spectra upon plates confirmed the earlier classification by star colors and showed up a mass of detail which the eye could not grasp. The eye's range of sensitiveness from red to violet, was extended into the ultra-violet by the normal dry-plate, and various dyes, added to the film, permitted the red section of the spectrum to be recorded. The color qualities of the plates themselves were carefully studied and exhaustive tests applied.

White and bluish-white stars, like Vega, Rigel and the Pleiades, showing a strong helium spectrum, and like Sirius with hydrogen lines, form the first type; yellowish stars, like our sun, Capella, Arcturus and Canopus, with many fine metallic lines as well as the hydrogen, form the second type; these two types include over ninety per cent of all the stars. Orange-red stars, like Antares and Betelgeuse, showing heavy absorption bands, form a third type. They are few in number and include some variables. Some very faint deep-red stars, showing dark bands due to carbon absorption, form a fourth type. Nebulae, unmistakably gaseous, precede the star types. Detailed comparison shows about twenty subdivisions to all these groups, with many peculiar stars requiring minute study.

From the brighter stars the classification has been carried to the fainter ones and studies made of the distribution of the various types and their location near to or away from the Milky Way. The Harvard Observatory has made this one of its special fields of study. Needless to say, visual observations have largely ceased, and entire dependence is now placed on the photographic records. So has the light of each star been made to tell us the secrets of its constitution and physical state.

"Motion-in-the-Line-of-Sight" Radial Velocity.

Another triumph has been scored by the combined spectroscope and plate, called now the spectrograph. It is known that in sound the pitch of an approaching locomotive whistle is higher than of a receding one. More sound waves per second beat upon the ear as the whistle comes toward one than when it is going away. So with light. As a star is approaching, more vibrations reach us in a given time and the whole spectrum is shifted toward the violet end; or shifted toward the red end when the star is receding, as fewer vibrations per second then reach us. This shifting can be detected and measured. How rapid the increase in accuracy has been is shown in the statement of Dr. Frost, Director of Yerkes Observatory, that while the uncertainty of any one determination was five miles in 1888-89, in 1912 it was about one-sixth of a mile. If a velocity has been stated in 1888-89 as fifty miles a second, it was really anywhere between 45 and 55 miles; now, if stated as fifty miles, it is somewhere between 49.8 and 50.2 miles, an increase of thirty times in accuracy. This uncertainty is equivalent to one ten-thousandth of an inch on the plate. The idea of being able to detect a motion to us or from us is wonderful enough in itself; but to reach such refinement in accuracy is convincing proof of the value of the photographic plate in scientific research.

In 1895 Dr. Keeler, of Allegheny Observatory, showed by the spectroscope that the rings of Saturn are composed of separate meteoric particles and not of solid sheets of material. The spectrum lines declared by their displacement that the outside of the ring was moving 10 miles per second, while the inside moved $12\frac{1}{2}$ miles per second. If solid the outside would, of course, move the faster. Keeler's discovery verified the mathematical theory in a novel way and took rank among the important steps in astronomical progress. The varying velocities of all parts of the sun's surface and the cloud belts of the brighter planets are now investigated by this method.

Growing out of these "motions-in-the-line-of-sight," or radial velocities, of the stars has come the discovery of spectroscopic binaries, a type of close double-stars with one star in rapid rotation about the other. They were discovered thru an alternate widening and narrowing of the lines of the star-spectrum—widening when one star is coming and the other receding, narrow when one star swings past the other across our line of vision. Where the components are unequal in brightness the broadened lines are brighter first on one side, then on the other. If one passes directly in front of the other, an eclipse occurs twice in each revolution and the star is a variable. Algol, "the Demon Star," known to vary in brightness, but unexplained for over a century, was found to have a dark or invisible companion, which passed in front of the bright component and dimmed its light partly for nine hours out of a complete rotation period of sixty-nine hours. The radial motion of the visible star was thus led to betray the presence of a companion mass which gives off no light of its own. Nearly all these binaries required the spectroscope for their discovery, for the component stars could not be separated visually.

New Light on Old Researches.

From the time when Edmund Halley suspected the "proper motions" of some of the brighter stars, previous to 1718, the subject has been one of large interest to all astronomers. Such motions could only be detected by exact measurement of the angular distance from neighboring stars, and finding that these distances were changing. The Cincinnati Observatory has devoted its energies largely to this research for many years. The motions thus found were in different directions on the celestial sphere and all at right-angles to the line drawn from the star to us. No motion toward us or from us was discoverable by the "proper-motion" observers. When that most remarkable achievement of modern science—the measurement of radial velocities, was effected by the spectroscope, the resulting motions along the line drawn from

the star to us, fitted in with the "proper-motions" already obtained, and combined with them to give the actual motions in space. Thus a by-product of spectroscopy has proved of inestimable help in completing the older problem.

From these combined results, giving the actual motions in space, discovery has been made that the moving stars fall into two main groups or star-streams, coming from widely separated regions of infinite space, and about alike in chemical composition and in their motions.

Still more recently it has been found that the different spectral types have different velocities, as the helium stars move thru space at the rate of four miles per second, hydrogen stars six miles, and solar stars about twelve miles per second. Thus the hottest young stars appear to move slowest, and cooler and older stars more rapidly. That speed seems to develop with the increased age of the star leads to new speculations and places an increased value upon the spectroscopic results.

The Stereoscope. Zeiss Stereo-Comparator.

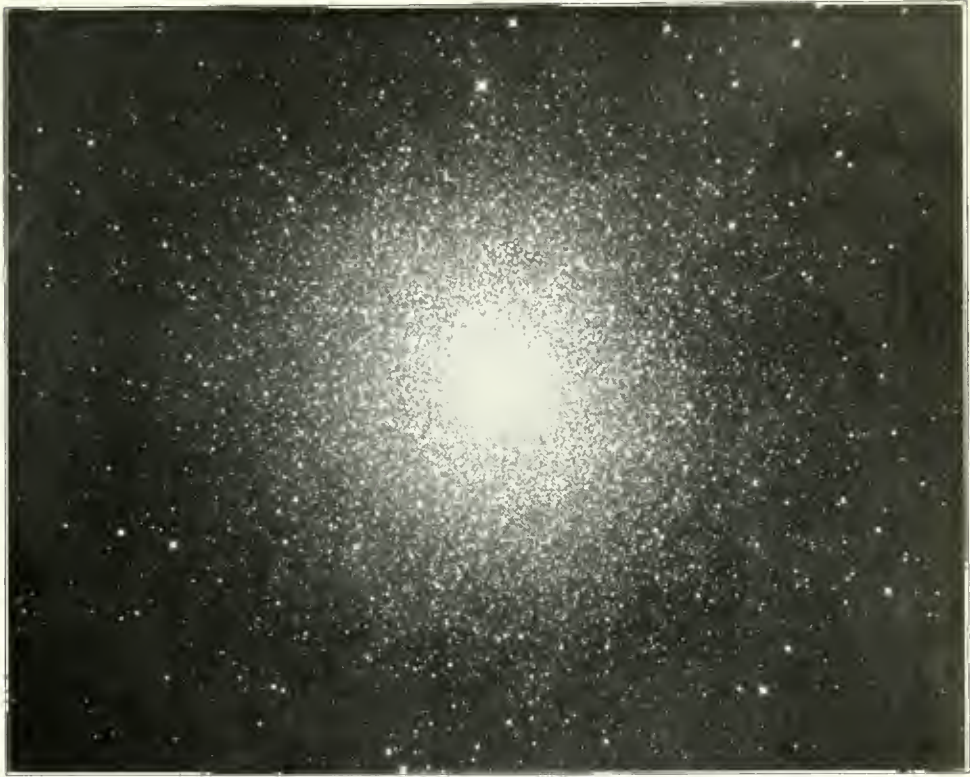
The stereoscope is now applied to the examination of chart plates. Two negatives on the same region taken several years apart are placed in the Zeiss "Stereo-comparator" and the star images brought into coincidence so they match. All the stars form one common field except such as have moved—the exceptional ones showing motion appear projected in front or to the rear by the stereoscopic action. Their displacement can then be measured directly, without the need of reducing the positions of the thousands of stars which have no motion. The whole solar system is known to be moving away from Sirius and in the direction of Vega in Lyra at the rate of about a million miles a day, or twelve miles a second. Chart plates, taken on the same regions twelve to fifteen years apart, can now throw light upon this problem of the solar motion when examined stereoscopically. Here also photography has come to aid in the solution of a very old problem.

Comet Photography and Halley's Comet.

The field-glass is usually more satisfactory to use in looking at a comet than a very powerful telescope. It takes in a large area of sky and shows all of the comet at one time. The large telescope shows but one part at a time and is best for a study of details, as of the nucleus. In the same way the camera or photographic telescope has proved its superiority in depicting comets, because of the large area covered by the plate. The telescope "follows" on the comet itself, and the stars come out as trails, as the comet is moving among the stars. Since 1882 every possible chance to secure comet negatives has been utilized, and much progress made in the study of the rapid changes in the tails, and in their composition as revealed thru the spectroscope. Some comets, faint to the eye, are strong in actinic rays and photograph finely. Popular interest has always been aroused by the discovery of a new comet or the return of a periodic one. Dr. E. E. Barnard, now of the Yerkes Observatory, has been especially prominent in comet photography.

The changes are so rapid in the shape and in the condensation of a comet's tail that plates taken in succession show large differences, and those on succeeding nights often show complete transformations. In planning to secure all possible observations of Halley's comet on this recent return the fullest co-operation was urged upon observers the world over. Often the whole time for taking the plates at any one station was only twenty to thirty minutes between the rising of the comet and the dawn, which would fog the plates; so that to secure an uninterrupted record of its changes would have required sixty or more stations around the globe, each taking a plate daily. The advantage of numerous instruments well distributed is self-evident. As a result there were very few hours in those months of its close proximity to the sun when some camera was not being exposed on the comet. It was brighter, had a greater extent of tail, and was longer visible than in 1835. Re-discovered at

Heidelberg on Wolf's photographic plates, Halley's comet was under observation over four months earlier in its journey than in 1835, owing to the photographic method and the present superior telescopic equipment. Priceless records were thus secured which are being studied with care and patience. Cyanogen lines were revealed by the spectroscope. Recent discoveries in radiation pressure and emanations give special value to all comet phenomena.



[Photo., G. W. Ritchey]

The Globular Star-Cluster in Hercules.
Over 60,000 separate stars show in the original negative. Total exposure of eleven hours on three nights, June 6, 7, 8, 1910.

Stellar Photometry and Variable Stars.

A rapid sketch of the New Astronomy would be incomplete without a mention of studies in the brightness of the stars. As soon as photographs began to be taken of sky regions the value of the plate as a recorder of the relative brightness of stars was apparent. The brighter the star and the longer the exposure, the larger its image is on the plate. Early measures of brightness were based on the diameters of these images. Refractors and reflectors presented separate problems in the character of their star images. It was immediately recognized that the plate, with its sensitiveness to color so different than the eye, called for a photographic scale of magnitudes. Such a scale has been gradually perfected and connected for comparison with visual standards. Some errors affecting visual observations have met their solution thru the minute study of this photographic magnitude problem. We know more about the human eye today because of these comparisons with the plates.

In the study of variable stars the plate has proved of inestimable value. Up to 1885 there had been only about 250 such stars discovered visually. Since that date not less than 1,500 have been detected on the photographs. By bringing together several plates on a region and carefully examining them

many changes in brightness have appeared. From the spectra showing bright hydrogen lines Mrs. Fleming discovered over 125 long-period variables on Harvard plates, and on globular-cluster photographs Professor Bailey has found over 500 stars whose brightness changes regularly. Within a few hours some cluster variables go thru an increase and decrease of from two to six times in brightness. Hundreds of new variables connected with nebulae are now known, the variation of each being checked on several different plates.

While most stars shine with constant light, these variables form the exceptions. Many can be observed visually with small telescopes. A variety of photometers have been devised for accurately measuring their changes in brightness. By means of a polarizing eyepiece or a sliding wedge of neutral tinted glass the light of the star is made to equal a comparison star or an artificial point of light in brightness. A graduated circle or scale attached is read off and the figures reduced to decimals of magnitudes. The light-curve and period of each variable is worked out with exactness, and studies made to account for the light-changes. Variable star discovery has helped to add new life and interest to our science. The sun has even been found to be variable in its radiations to the amount of ten per cent, and within a period of a few days. Variable star research, visual and photographic, photometric and spectroscopic, seems to have only begun. It is a field of great promise.

Satellites of Saturn and Jupiter Discovered.

In 1898 several plates of Saturn were taken at Arequipa, Peru, on which W. H. Pickering discovered a ninth satellite, which he named Phoebe. Altho lost track of for a few years, images of this satellite were found on over forty plates later—its existence confirmed and its orbit found to be retrograde. Evidences were wholly photographic, until it was seen by Dr. Barnard in the Yerkes 40-inch. In 1905 a tenth satellite was found on the same Saturn plates by Mr. Pickering.

On plates taken at Lick Observatory Mr. Perrine discovered, in 1904-05, a sixth and a seventh satellite of Jupiter, both faint and remote from the planet.

An eighth satellite of Jupiter was discovered on plates taken at Greenwich Observatory in 1908 by Melotte, making the fifth new satellite whose discovery and observation was due solely to the photographic plate.

Planetary Detail and Double Stars Still To Be Mastered

The eye still serves best in depicting the surfaces and features of the planets. To magnify the image enough to give a good size on the plate and secure the finer details meets with this obstacle—lack of the planet's light. The disturbances in our air also cause frequent blurriness alternating with instants of good seeing. Special devices for eliminating the times of disturbed seeing and exposing the plate only during instants of great steadiness have been tried by Ritchey and others. Some progress has resulted, but complete success is still lacking.

Micrometer measures of close double-stars is still visual work. The size of all star images being greater on the negative than in the eye-piece makes the close pairs merge into a single image. An enlarging lens near the focus causes loss of light and unduly prolongs exposure. For the present this work is well left to the visual observer.

Observatories South of Equator. Desert and Mountain Stations.

A development in branch stations of old-established observatories is an interesting phase of recent years. Of the 225 principal observatories of the world, we find about 130 in Europe and 65 in America, mostly near large cities where the science has received most encouragement and has found governmental or private support. Stars within forty or more degrees of the South pole of the sky could not be studied except by going to South Africa,

Australia or South America. So observatory parties, supplied with instruments, have erected temporary stations on those continents or chosen permanent sites after careful tests of climatic conditions. About 20 observatories are now located in the Southern Hemisphere. Harvard has the Arequipa Station, in Peru, and one in Egypt. Lick has its branch near Santiago, Chile. The Carnegie Institution has its work at San Luis, Argentine. Ann Arbor, Mich., has a joint director with the La Plata Observatory, Argentine, using similar instruments at both stations. From these stations, located at high altitudes and in desert climates, are sent home the developed plates which form the basis for research and measurement. A slightly different form of co-operation is shown in the reduction of Lick Observatory plates on Eros by Mr. Hinks at Greenwich. At Helsingford, Finland, in 60 degrees north latitude, plates are being taken of the north pole of the sky for measurement at the Columbia University Observatory, New York. Dr. Barnard, of Yerkes Observatory, spent several months in Southern California photographing the Milky-Way with the Bruce doublet whose permanent location is at Lake Geneva, Wis. The instances quoted show how observers living in less promising regions are able to complete their researches with plates made under the choicest climatic conditions elsewhere.

More and better astronomical work can be done in any locality whatever with the help of the photographic plate than can possibly be done without it. Wherever it has been given a fair trial it has met the requirements, and nowhere could the critical tests applied have been more severe than in the researches of the New Astronomy. In addition to the better results obtainable by photographic instruments used locally, there is the advantage to be derived from brief expeditions with the instruments for special material, as well as the opportunity to secure plates for comparative study from observatories in the most favored climates in the world.

Why This Review of Astronomical Progress?

In brief, we have seen that the photographic plate is an untiring recorder of starlight; that it maps large areas at a time; that myriad stars, the nebulae and the comets are quickly recorded; that moving asteroids and satellites make trails which are readily detected; that the sensitive film forms a basis for the most accurate and exacting measurements; that the plates form a permanent record and history of the sky; that photography secures fuller advantage of all clear weather and a more economical division of observatory labors.

The new-born science, Astro-Physics—made possible by the combined spectroscope and sensitive plate—reveals the unity in composition of sun, far-off star and nebula with our own earth; the spectro-heliograph has created a new solar-physics; the varying colors of the stars signify the stages in their evolution; radial motions are discerned and accurately measured; actual motions of stars in space are thus derived in combination with "proper motion" results; hence, star-streams are discovered and velocity in space increasing with star-age; further, the stereoscope has been adapted to detect the motions of stars, and to assist in the comparative study of plates.

Separate, yet related, branches of the new science are comet study; discovery of nebulae, spiral or of great extent; Milky-Way photography and study; photometry and extensive variable star discovery; novae, or new stars; eclipse expeditions; southern and mountain stations; plate measurement with special instruments; constant temperature devices for mirrors and spectroscopes; chemical and physical related researches; co-operative plans, between observatories or world-wide. Almost without limit these new special sections have arisen in the past thirty years.

Why this review? With all this wonderful progress in astronomy and Astro-Physics going on in all parts of our own country, has not the time come to establish some branches of the photographic and spectroscopic astronomy near Cincinnati? It is a matter of pride and admiration that in all of these new researches American astronomers and astro-physicists have been in the

forefront. Many of these researches are but begun, and new departments are constantly arising. Is not Cincinnati to have its part with other localities in extending astronomical study with instruments of these most modern designs? The Cincinnati Astronomical Society, in presenting this brief review of progress in the New Astronomy to the men and women of this city, feels certain of an affirmative answer to these questions.

Localities differ in their way of encouraging the new science, as a glimpse at the Lick Observatory, Chicago, Allegheny, Washington, Harvard and Mt. Wilson and other places shows. Old institutions encourage it in some places and new ones are formed in other cities. It was thought that the local Observatory could extend its precise star-position work into photographic plate measurement, as a natural development. But in 1910, the decision was reached by those in charge of the city Observatory that nothing whatever of the photographic or newer lines was to be undertaken or encouraged. This decision was definite and final and all chance for a reconsideration was absolutely refused. Fortunately, with this decision of the existing Observatory to limit itself to work largely computational and in continuance of its historic programs of proper-motion investigation, an entirely separate and independent basis was found on which to conduct these new researches.

Popular Astronomical Society for Unoccupied Fields.

The Cincinnati Astronomical Society, to bring together those interested in the science, was thus planned. It was soon organized and became duly incorporated in 1911. In all its efforts from the beginning it has kept constantly in view the establishment of these newer branches of astronomical activity in this vicinity. With entire freedom to undertake such researches without encroaching in the least on the present work of the city institution, there is every good reason why the plans of the Society should receive careful consideration, and why such encouragement should be given as will amply provide for the establishment and proper maintenance of the proposed new Observatory.

As the present Observatory, maintained by city taxation since 1872, has not in over forty years been the recipient of any large endowments, it is confidently believed that there is room for a separate privately endowed Astronomical Observatory in this vicinity. Especially when, as in some other cities, an active Society is maintained in close touch with the general public and working in lines of general interest. Among the descendants of the hundreds of members of that early Cincinnati Astronomical Society, in existence from 1842 to 1872, there certainly are to be found many men and women of means to whom Astronomy appeals. Some who hesitate about giving endowments to a municipal institution, will no doubt decide favorably in regard to an independent association, incorporated under the laws of the State of Ohio for these definite popular and scientific purposes.

Popular Features of Society Work.

Having its beginnings in a series of illustrated Astronomical talks at the rooms of the Cincinnati Society of Natural History, the monthly meetings have always included illustrated talks or papers on the programs. The informal meetings promote the acquaintance of those interested in our science, and a freedom to ask questions and relate interesting and helpful experiences has grown year by year. An increasing number of members volunteer to prepare papers and illustrate them with slides.

Popular public lectures have been secured and have proved an interesting feature. Dr. E. E. Barnard displayed his beautiful Comet and Milky-Way photographs at the Christ Church Parish House. Miss Mary Proctor gave "Other Worlds Than Ours" in the gymnasium of the Ohio Mechanics' Institute. Dr. John A. Brashear gave his "Photography of the Heavens" in the Emery Auditorium. Mr. B. R. Baumgardt has given "An Evening with the

Stars" at the Emery Auditorium, and a year later at the Chamber of Commerce Hall. These lectures have been most enjoyable events in the life of the society, and have acquainted us with the wonderful progress made by our American Observatories in the new astronomy. Similar lectures given before prominent clubs, organizations and churches acquaint an increasing circle of Cincinnati people with the new phases of our science. With a larger lecture fund more popular lectures and talks can be given in clubs and schools.



[Photo., G. W. Ritchey]

The Great Network Nebula in Cygnus.

Made with 60-inch Reflector, Mt. Wilson, Cal. Exposure, $10\frac{1}{4}$ hours, July 2, 3, 4, 1910. Filaments of gaseous matter amid countless suns in the Milky-way.

A large number of our members own telescopes and keep track of the constellations and the motions of the planets, watch for sunspots and look up comets. Some have even made telescopes for themselves and have described before the society the processes of grinding the lenses and mirrors, have told how the mirrors are silvered, and how the mountings were constructed. Others have been encouraged to purchase telescopes by the Committee on the Making and Purchase of Instruments. Each telescope generously shared with friends and neighbors, forms a center of interest in our study of the stars. Facilities for instrument making by members will find place in our new building, where under the direction of the experienced committee, greater progress can be made than by each member working separately.

Choice of Permanent Location. Meteorological Conditions

The first consideration in selecting a permanent site for astronomical work near Cincinnati is to take advantage of the prevailing winds. Westerly winds—due west, southwest and northwest—accompany nearly all of our clear weather, blowing the smoke, dust and fog eastwardly. Whenever, on the other hand, the wind blows strongly from the east the "seeing" is almost without exception poor. So that such times are practically worthless for observation. The choice of location thus takes us unquestionably to the west of the city—to the district of the Western Hills. Fogs in the Ohio River valley would prevent the choosing of a tract too close to the river. A site somewhat north of west will thus present the most advantages on meteorological grounds.

A Protective Zone.

The second consideration for permanence is the securing of a large area—100 acres or more—so protected by the natural features of the location, as to avoid later encroachment by residences and made streets, which with their lights and dust, would injure the astronomical value of any location. This is of the utmost importance: the eye at the telescope must often be shaded from the light before it can catch the faint details of comet or nebula, which it is to measure. So also the photographic plate, so sensitive to faint starlight, must be shielded from all rays of electric and incandescent gas lights. Detrimental as city illumination is to visual work, it is fatal for the photograph researches. A *protective zone*, furnished by the topography of the locality and the large size of the tract, is absolutely necessary. Entire control of all lighting within this zone must be retained by the society. Such observatory reservation commanding a broad view of some beautiful valley will become one of the attractions of Hamilton county. In these times of rapid transit and auto travel, a few miles out of town will not mean isolation, but will involve less than an hour's trip by machine or traction to a magnificent viewpoint, to a building unique, architecturally and historically, and to the open and hospitable home of an inspiring science.

Knowing the wonderful recent developments in our knowledge of the stars, thru the photographic, spectroscopic and similar methods, every one who has at heart our local scientific advancement will gladly and effectively encourage the Cincinnati Astronomical Society in establishing some branches of the new astronomy in this vicinity. The formation of the society, the interest in its regular meetings, and its successful popular lectures would all have been impossible without public encouragement. In a far larger way, our plans for a home for the society, the choice tract of the ground for a permanent site, the very best observatory possible here, adequate instruments of modern type, and funds by which these will be maintained and fully utilized, depend upon public appreciation and effective encouragement.

The beautiful arches and walls from the most notable piece of architecture our city has ever had, now await re-erection, after a period of temporary storage. As the crown and masterpiece of Richardson's Romanesque style in America, they deserve permanent preservation in this useful and inspiring form. We are confident that the thousands of Chamber of Commerce members and merchants who sought livelihood and gained fortune within its walls, the many prominent business men who made their club home beneath its roof, together with the host of citizens who admired and loved its beautiful arcades, its rough hewn foundations and massive towers, and who pointed them out with just pride to guest and stranger alike—that all these will join with the Cincinnati Astronomical Society in re-erecting the arches as the walls of our new Astronomical and Astro-physical Observatory.



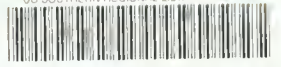


Cincinnati Astronomical
 Society NA 737.R5C5

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